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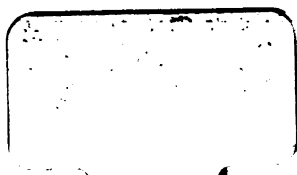
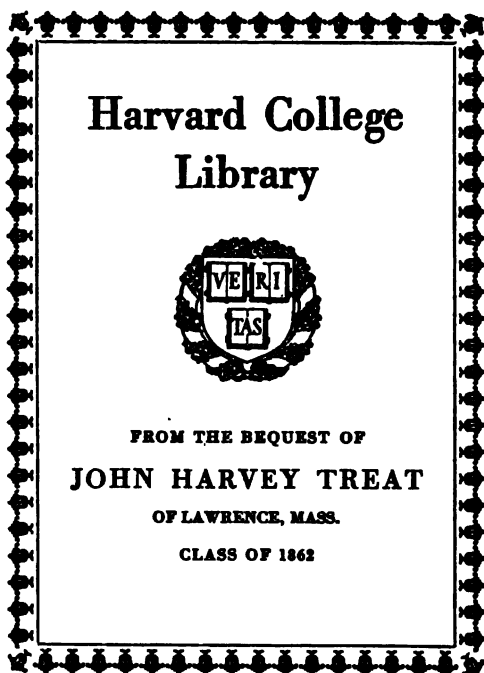
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THE
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MDCCCLI

“as in times past.” He and his party are raising an agitation to call upon her Majesty, Tudor-like, to issue an injunction prohibiting our Clergy from carrying out the Rubric. The Prayer-Book itself is menaced. A so-called National Club tries to agitate by calumny and invective our every parish. Mobemeutes and meetings, as ignorant and prejudiced as they, have denounced our principles. The distant duchy of Cornwall is called together to hurl defiance upon the Pope, and it turns the weight of its invective upon our worthy publisher. Lastly, and most sadly,—but we pause. There is a church, of which in our last volume we said that it was “the most complete, and with completeness, the most sumptuous church which has been dedicated to the use of the Anglican Communion since the revival.” This church has been desecrated by the dregs of the populace, the ringleader in the profanation the First Minister of the Crown; and, their brutal sacrilege scarce appeased, its high-minded priest driven from the altars he has himself at his own exceeding self-sacrifice reared. Another church, that of S. Jude’s, Bristol, which only in our last number we lauded for its exactness, has, before our next appeared, fallen, not to violence, not to insolence combined with insidiousness, but to sheer insidiousness—a change of livings—fair promises unblushingly made—a reading in—and the choir is stripped and banished from the chancel—the candlesticks sent off—the “holy doors” converted into a reading-desk in the nave—the offertory discontinued—daily worship abandoned. Further north, where there was no colourable fear of ministerial influence, no hope of distinguished patronage to justify the motives, a church, raised by the offerings of Englishmen, to build a bulwark of Catholic worship in a vast city where Calvin reigned supreme—a church, voluntarily served by the gratuitous labours of a priest, who has sacrificed health, almost life, to his exertions, that modicum of Catholic ritualism—for it was a modicum—in which he indulged himself, and which was the ground of his support in this land, has been rudely forbidden by one, from whom on all accounts a different treatment was to be expected. In Manchester, too, the memory of the dead was nothing to the momentary spleen,—but we will not repeat what another pen has so forcibly described in our current pages.

Such are a few of the portents which have crowded on us since our last number. But we do not despair,—nay, we are confident. The plot has burst too soon; and our champions rise from every side.

We do not mean to fall short of our occasion. Hitherto we have avoided the strife of tongues, almost to an excess. Henceforward we will speak out like men, and fight as our fathers fought against commission, if need be, and against Parliament, for the ritual of the English Church.

A CATENA SYMBOLICA, FROM WRITERS OF THE
WESTERN CHURCH, A.D. 540—1736.

A Paper read at the Annual Meeting of the Oxford Architectural Society: S. Barnabas' Day, 1850. By the Rev. J. M. NEALE, M.A., Honorary Secretary to the Ecclesiological Society.

(Concluded from Vol. XI., Page 226.)

RADULPHUS, who flourished about A.D. 1157, was the author of a Commentary on Leviticus, in twenty Books, which enjoyed a considerable reputation in the Middle Ages, and which is a very diffuse and recondite specimen of architectural, as well as of other symbolism.

I next produce the unknown author of the Icelandic Homily, translated for the *Ecclesiologist*,¹ by Mr. Gordon, from a MS. preserved in the Royal Library at Stockholm, and dating between 1150 and 1200. It shows how completely the Western Church must have been imbued with one spirit of symbolism, when we read, in a sermon addressed to a village congregation in that far off island, passage after passage such as the following:

“Like as the church is constructed out of many stones or beams, so are people assembled in the faith from many nations and tongues. Some Christian people are now in heaven with God, but some are in the world here. Therefore do some parts of the church denote the glory of the heavenly kingdom, while some parts mark Christendom on earth. The *Choir* marketh saints in heaven; but the *Nave* Christian men on earth. The *Altar* marketh CHRIST. . . . The foundations of churches mark Apostles and Prophets, who are the supports of all faith: as Paulus said, ‘Ye are built upon the foundation of the Apostles and Prophets.’ The *Cross-wall*, which is between nave and choir, marketh the HOLY GHOST; for, like as we do enter into Christendom through faith in CHRIST, so do we enter into the glory of heaven by the door of grace and of the HOLY GHOST.” But the whole Homily is very well worth perusal.

¹ Vol. VIII. p. 216.

We shall now proceed to RICHARDUS de SANCTO VICTORE (1110—1173). The whole of the work called *Allegories of the Tabernacle of the Testimony*, is a tissue of ecclesiological symbolism. Some of the explanations appear singular: thus, the Candlestick¹ is interpreted of the grace of discretion; and the gilding on the wood, of assigning a reason for visible things.

But the *explanation of the Temple of Ezekiel* is exceedingly valuable, as showing how completely in allegorizing the Temple or Tabernacle the writers of this era took their ideas from actually existing examples. The treatise just named is accompanied by plates, evidently faithful copies from the original MS. In them, agreeably with what we might have expected from the date of the composition, the details of the Temple are of late Romanesque work: nor are the arrangements, so far as the subject would allow, (in the porch, for instance,) essentially different from those actually adopted by Norman architects.

I commence the decline of symbolic art with

ROBERT PAULULUS, Priest of Amiens, who flourished about 1175, and left three books of ecclesiastical ceremonies, usually attributed to Hugo de Sancto Victore.

PIERRE de CELLE, Bishop of Chartres, follows. He lived from 1110 to 1187, and left two books *on the Tabernacle*, in which the old spirit is fully carried out.

CENCIO, in the account which he gives of the election of Pope Celestine III., in 1190, is full of the same principle. The Pope, at his enthronization, had a *succinctorium* of red silk, from which hung a purse, and in the purse twelve precious stones and musk. The *succinctorium* signified chastity; the purse, almsgiving; the twelve stones, the twelve Apostles; and the musk, the sweet savour of JESUS CHRIST.²

Following Cencio, we have PETER of BLOIS,³ Archdeacon of Bath (1140—1200). The testimony of this friend and supporter of S. Thomas of Canterbury, as an English dignitary, is very valuable. In the sermon on the Nativity of the Blessed Virgin Mary, we find the following passage:

“In this house hath Wisdom hewn out seven pillars, the seven graces of the SPIRIT, or the seven principal virtues. There be four concerning which philosophers have, of a long season, written and disputed; to wit, prudence, justice, temperance, and fortitude: there be three of which the philosopher hath no knowledge, faith, hope, and charity.”⁴ The principle of symbolical architecture is applied to the Tabernacle in an epistle to the Abbot and Convent of Chichester;⁵ and the same thing again occurs in a sermon on the Feast of SS. Peter and Paul.

In the year 1213, we have a very curious instance of numerary symbolism. In the great battle of Muret, between the Crusaders, under Simon de Montfort, and the Albigenses, under the Count of Toulouse, where the latter were routed, the former moved on in three bodies, in honour of the HOLY TRINITY. It is needless to remark on

¹ Ed. Rouen, 1650, p. 212.

⁴ Page 334 A.

² Mus. Italic. II. 210.

⁵ Ep. cxxxix. p. 216 B.

³ Ed. Paris. 1667.

the strength of that principle, which could thus modify the arrangements of a battle.

I may mention a somewhat similarly out-of-the-way expression of symbolism in the Eastern Church. In the Slavonic Lexicon of Theodore Polycarp, three languages are introduced, Slavonic, Greek, and Latin. One should have thought that no particular reason need have been assigned for thus exhibiting the three principal languages of the Church in juxtaposition. But the editor expressly tells us that the triple number was chosen out of reverence to the HOLY TRINITY.

I now proceed to S. ANTONY of PADUA¹ (1195—1231). He is one of the earliest writers in whom we find a sensible decline of the symbolical principle: not indeed in the absence of mystical exposition, but in its strained and violent character; a sufficient proof that, instead of a living energy, it was becoming a dead language. I refer, for testimonies in favour of symbolism, to S. Antony's Exposition on Exodus,² and to that on the Books of Kings. From the latter I will quote a passage, which will prove the truth of the remark which I have just made.

"*The King*,³ that is, CHRIST, commanded that they should bring great stones; that is, the height of penitence: *precious stones*; that is, whose price is eternal life: *to lay the foundation of the Temple*; that is, that Temple wherein CHRIST desireth to dwell. This commandment the King Himself gave, when He said, 'Repent ye.' These be the stones that careful David chose from the running brook, when he went forth to fight with Goliath, that is, the devil; five in number, because the will of the five senses is to be restrained by penance. *He began to build the House of the LORD*. Solomon built the Temple of three materials; marble, cedar, and gold. In marble, the virginity of our Lady; in cedar (which by his odour chases serpents) her humility: in gold, her purity, be set forth."

Next, I shall bring forward one of the most remarkable testimonies in our favour, that of WILLIAM,⁴ Bishop of PARIS, whose life extended from 1178 to 1248. The evidence of so illustrious a name among the schoolmen carries with it more than usual weight. The principle is laid down in a passage of the seventeenth book *De Legibus*,⁵ which is too long for quotation. But another, from the treatise *de Universo*,⁶ is as follows: "Therefore, the heaven is as it were a vest of splendour for the whole world, and the beautiful roof of the glorious palace of God, Which ruleth for ever; and the fair covering of His Temple, which is the whole world; and the habitation and inmost shrine of His glory. . . . Or, by another comparison: it is, as it were, the *sacrum* in the same Temple, containing and receiving all things which in the world be holy, and worthy of the dignity of so noble a habitation."

The following passages, occurring in the 29th chapter *De Legibus*,⁷ are highly important; because, instead of dwelling on the details, they boldly and philosophically vindicate the necessity of the whole principle, of symbolism.

¹ Ed. La Haye, 1739.

² Page 306 seq.

³ Page 412 seq.

⁴ Ed. Paris. 1674.

⁵ Tom. I. 48.

⁶ Cap. xxv. p. 630 F.

⁷ Tom. I. 101.

"There are two kinds of Temples; the one which is living and true, namely the whole company of the Saints, and every one of them; the other dead, that is to say, consisting of insensible timbers and stones; and this is to the true and living one as the figure to the truth. Wherefore the worship paid in the one beareth the same relation to the worship paid in the other. For, as Aristotle saith, if one ratio holdeth in proportionals, the other holdeth also. Now the Temples are proportionals to their worship:" that is, as Temple to worship, so Temple to worship: "therefore we may say *permutando*, as Temple to Temple, so worship to worship. This is evident in the consecration of a church, and in the reconciliation of the same; for the dedication or consecration of a church is the figure of baptismal dedication or consecration; and reconciliation of a church is the figure of penitential reconciliation. And because exterior rites specially pertain to the honour of God, as it is written, *Lord, I have loved the habitation of Thine House, and the place where Thine honour dwelleth*, we must declare severally what be the forms and matters of these rites." He enumerates these: the procession; the materials of the church; the Divine office; the vestments; the furniture; the bells; the aspersion of Holy Water. "To the unlearned, then," he proceeds, "this exterior procession leadeth to doctrine and erudition; but to the learned, it is a huge provocation and incitement unto interior advancement and procession. For they openly read in the very order, ornament, and apparatus of procession, how they must begin, advance, and enter into the Heavenly Church and the Heavenly Table, that is, the Table of Eternal Refection. . . . It is not only pleasant but salutary that we often set forth to the people how we must go forth to the coming Judge and King; and they going out to Him with the whole apparatus of a procession, may understand how they shall be led by Him, with the triumphal banners of the Cross going afore, and shall be introduced by Him into the Celestial House and the palace not made with hands. And to draw to an end with our discourse on this subject, all that is done in external rites is a most convenient figure and representation of the truth of that which ought to be in us now, and which is promised to us hereafter, and which we hope to obtain. As the whole furniture of seric palls and vestments is the beauty in which we here ought to shine in the inner man, that is, the pulchritude of virtues and graces; also that beauty wherewith we shall be decorated in the life to come: so the splendour of lights setteth forth the internal splendour of grace, and the future effulgence of glory. **BUT IN EXTERIOR RITES,**"—and notice this remarkable concession,—"**THERE IS NO VIRTUE, save that we have said.**"

"By what books," he proceeds, "is our interior furniture, that of graces and virtues, more clearly set forth, than by the ornament of lights, and the hanging of silken palls to the walls of the church, or around the Holy Altar? These do expound with great affluence of speech, learning, and eloquence, how the inner temple should be adorned.

"By what books can an unlearned man be so clearly taught concerning that internal and spiritual Temple which we ought to be? What way can so conveniently be pointed out to men whereby they may learn what manner of persons they ought to be in the Divine Mysteries, as

the holy vestments, and the adornment of ministers therein, and the carrying of relics and sacred vessels, either in procession or in other rites? The greatest external beauty is necessary in this; and the greatest internal beauty answereth thereto; wherefore these rites are of great beauty throughout, and therefore most greatly worthy of the Most Great God. For it is manifest to the very sense, and none can deny it, save he that will deny snow to be white, that there never was a worship of perfect beauty save this, in which God is honoured by the Christian Church. For although the Hebrew worship had some beauty, it was small and only initial. So manifest are these things to sense that whosoever beholdeth the external beauty of the House of the LORD amongst us must admire Him incredibly, and CONFESS FROM HIS HEART THAT THESE CEREMONIES WERE NOT INVENTED BY THE CRAFT OF MEN, BUT ARE A DOCUMENT OF DIVINE REVELATION, AND CELESTIAL MASTERY."

In his treatise on the *Collation of Benefices*,¹ William of Paris devotes a chapter to the consideration of a Prelate's duty, as Father, Governor, and Spiritual Architect.

"The office," he says, "of a Prelate, in so far as he is an architect, is to build the House of God; and that of cedar and squared stones, as we read in Isaiah, not of thorns and straw. Oh what is then their deceit against God, to whom they ought to build a most glorious palace and magnifical, when in its stead they make a pie's or a sparrow's nest! when, in such glorious buildings, instead of mighty rafters of cedar they use the infirm props of wretched nephews, who could not both laugh at them and weep for them?" And in the fifth chapter of the same treatise we have the complaint that Prelates too often build up a Babylon instead of a church. The sixth chapter of the *Treatise de Moribus*, where Piety is describing her dignities, and the ninety-fourth sermon, that on the dedication of a church, are based on the same principle.

To William of Paris follows GUIBERT or GUIBERT, who deceased about 1270, and left a treatise *de functionibus Episcopi, et de Carimoniis ecclesiæ*, which is said to be, for I never saw it, a mine of symbolism.

We proceed to the Seraphic Doctor,² S. BONAVENTURA, who lived from 1221 to 1274. In his three³ sermons on the dedication of a church, he fully carries out the symbolical principle. To quote various passages would be to do little more than to repeat what is more clearly and formally stated by Durandus. I may notice, however, that in describing the writing by the Bishop of the letters of the alphabet, S. Bonaventura affirms what Durandus, Remigius, and other authors deny, that Hebrew characters were also employed.⁴ He observes in another place, that a wall without cement⁵ is interpreted of CHRIST; a wall, properly so called, of virtue; a perpeyn wall, of good works, bound together by the cement of charity. The Pastoral Staff, in his exposition on the 44th Psalm, is more fully symbolised than in the

¹ Suppl. ad Opp. p. 248.

² Ed. Venet. 1755.

³ Tom. II. 301—316.

⁴ Page 313.

⁵ Expos. in Psalm 79. Tom. VIII. p. 265.

usual medieval verses on it. "It hath great length¹; it is set upright; it hath a pricket at the lower end; it is curved in the upper part; the middle is smooth; it is girt with a knop. It hath great length, because a Bishop ought to preach everywhere, as it is written, *Their sound is gone out into all lands*. It is set upright, because he preacheth concerning heavenly things. It hath a sharp pricket, because it pertaineth to his duty to correct and chastise evil doers. It is curved in the upper part, because what he preacheth he must bring back to himself, practising what he teaches. It is smooth, and hath yet a knop, because he should practise both mercy and justice."

The observations, in the commentary on Psalm 21, on the nature and necessity of allegory,² are well deserving attention, and corroborative of our theory; as also those, in the exposition of Psalm 14,³ concerning the moveable and spiritual Tabernacle, which is the Church Militant, and the fixed and supersubstantial Tabernacle, which is the Church Triumphant. In his *Exposition*⁴ of the Mass the Seraphic Doctor explains, though not quite in the usual manner, the sacred vestments. The humeral or amice signifies, according to him, the Divinity of CHRIST as hidden by His Humanity; the alb, the Purity of our LORD; the girdle, His Virginity; the maniple, His Humility; the stole, His Obedience; the chasuble, Heaven and Earth filled by the Glory of GOD. I may also refer to the plate entitled *Arbor Vitæ Christi*⁵ as a good commentary on Jesse windows.

After S. Bonaventura follows the Oracular Doctor, JOHN PECKHAM, Archbishop of Canterbury, who died in 1292. Among the numerous works, which mostly remain MS., of this great Theologian, the *Speculum Ecclesiæ* sets him in a foremost rank among symbolical writers.

I need only name WILLIAM DURANDUS, Bishop of Mende, who died in 1296. And with that work, which probably coincides in date with the full developement of the Middle-Pointed style, I close the silver period of hieratic art.

I shall very briefly hurry through the last epoch.

Doctor ROBERT HOLKOT, of Northampton, who died in 1349, in his *Allegoriæ in Sacras Scripturas*, and HERMAN DE SCHILD, an Augustinian hermit, who flourished in the fourteenth century, in his *Exposition of the Mass* and of the *Canonical Hours*, may be produced as witnesses.

But the author of this period, who is most to our purpose, is MICHAEL AYGUAN, the Carmelite, who flourished about 1380. His work on the Psalms, which usually goes under the title of the *Opus Authoris Incogniti*, because the writer was long unknown, is truly worthy of an earlier period, for Ayguan stands out among hieratic, as Claudian among classical, writers, as belonging to an earlier age rather than to his own. I will quote his symbolism of precious stones, which may perhaps give some clue to their use in shrines and the like.

Each foundation stone of the New Jerusalem symbolises that article of the Creed, beginning from the first, with which it corresponds in number, thus:—

¹ Expos. in Psalm 44. Tom. VIII. pp. 126, 7.

² Tom. VIII. 187.

³ Tom. IX. 128.

⁴ Tom. VIII. 196, 7.

⁵ Tom. VIII. ad init.

The *Jasper*,¹ the first foundation stone, which promotes fecundity and causes unity, symbolises the first article: *I believe in God the Father Almighty, Maker of heaven and earth.*

The *Sapphire*,² which reconciles, consoles, heals, gives sight, and is the king of stones, represents—*And in Jesus Christ His only Son our Lord.*

The *Chalcedony*,³ which is pale, sets forth humility, and typifies—*Who was conceived by the Holy Ghost, Born of the Virgin Mary.*

The *Emerald*,⁴ which heals, gives eloquence, riches, conquest, clears sight, strengthens memory, banishes luxury and sorrow, presents to us, *Suffered under Pontius Pilate.*

The *Sardonyx* is a stone of which the lower part is dark, the middle white, the upper red. The first signifies the sorrow of Good Friday; the second, the rest of Easter Eve; the third, the triumph of Easter Day. The whole stone therefore is a type of—*Was crucified, dead, and buried: the third day He rose again from the dead.*

The *Sardius*, a bright stone, sets forth the triumph of—*He ascended into heaven, and sitteth at the right hand of God the Father Almighty.*

The *Chrysolite* shines as gold in the day, as fire in the night. By the day, the good are understood, and the gold represents their reward; by the night the wicked, and the fire is their punishment. The chrysolite then figures: *From thence He shall come to judge the quick and the dead.*

The *Beryl*, which gives love, power, and healing, is a symbol of—*I believe in the Holy Ghost.*

The *Topaz*, which receives, as in a vessel, the sunlight, of—*the Holy Catholic Church.*

The *Chrysoprasus*, which (1) shines like fire, and (2) communicates its virtues without diminishing them, is expounded of (1) *the Communion of Saints*, and (2) *the forgiveness of sins.*

The *Hyacinth*, which invigorates, sets forth *the Resurrection of the body.*

The *Amethyst*, which gives a clear sight, symbolises the Beatific Vision, and thus—*the life everlasting.*

The symbolism of stones, I may remark, seems to have been pretty closely kept to. Thus Bernard, of Cluny, in his beautiful verses on the New Jerusalem, says, addressing it,—

“Hinc tibi Sardius, inde Topazius, hinc Amethystus;
Est tua fabrica concio cœlica gemmaque CHRISTUS.”

I will next mention JOHN DU BOURG, Rector of Cottingham and Chancellor of the University of Cambridge, for his very symbolical work *de Officiis Ecclesiarum*. He died in 1385.

To him succeeds WILLIAM LINDWOOD, Bishop of S. David's. He died in 1436. His Collection of Canons contains much that justifies our principle, though from the very nature of the subject it would be impossible to quote, within my limits, the passages most confirmatory of it.

HENRY GORCOMIUS, Vice-Chancellor of Cologne, who died in 1460, may be referred to for his treatise, *de Ceremoniis Ecclesiæ.*

¹ Page 292, 1 D.

³ Page 300, 1 C.

² Page 297, 2 D.

⁴ Page 310, C.

Next I come to the Dominican Martyr JEROME SAVONAROLA (1452—1498), who bears good testimony to symbolism in his work *de Sacrificio Missæ*.

I quote ANTONY MARGALETTA, a converted Jew, who embraced the Catholic faith at Wasserburg, in Bavaria, in 1522, and died in 1541, for his treatise *on the Ceremonies of Palm Sunday*.

We proceed to S. THOMAS A VILLA NOVA,¹ Archbishop of Valentia, who lived from 1488 to 1555. In so late and so practical a writer, we cannot expect to find many traces of the symbolical spirit which belonged to the earlier ages of the Church. But still there are some, while it is remarkable that, so far as I am acquainted with them, in the writings of S. Charles Borromeo, nearly his contemporary, there are none to be discovered. "What is understood,"² he asks, "by a corner wall, but the duplicity of an impious mind? For there is always a double wall at an angle." Again, "By the twelve gates³ be understood the twelve Apostles and Patriarchs, who therefore are called gates, because by their teaching they open the door unto life eternal." Again, "A tower⁴ is the glory of the blessed." Once more, "As a column, which stands upright, is the more strengthened by an imposed weight, so it behoved the lofty and upright of the minds of the Apostles not to yield to, but to struggle with, adversities."

MALDONATUS (1514—1580) is an excellent witness from his hitherto MS. work *de Cæremoniis Ecclesiæ*.

To STEPHEN DURANTUS, at the same period, I need only refer.

The *Explanation of the Mass* by NICOLAS DE THOU, Bishop of Chartres, is full of symbolical teaching (1528—1598).

I shall next quote LANCELOT ANDREWES, Bishop of Winchester (1555—1626), not only for the general symbolical spirit of his writings, but for one remarkable passage: "For,⁵ indeed, *solutum est Templum hoc*, this Temple of His Body; the Spirit from the Flesh, the Flesh from the Blood was loosed quite. The roof of it, His Head, loosed with Thorns: the Foundations, His Feet, with Nails: the side aisles, as it were, His Hands both, likewise." I may remark by the way, that so early an use, and by such an author, of the phrase, *side aisles*, is curious.

I may also produce as witnesses,

AUGUSTINE DE FERRARA, a Jesuit of Seville, in his *Origin and Progress of the Rites and Ceremonies of Mass*, published in 1649.

FRANÇOIS DE HARLAI, Archbishop of Rheims, in the work composed by him for the use of his diocese, and entitled *La manière de bien entendre la Messe de paroisse* (1651). His explanations are admirable.

J. B. THIERS, in his works on *bells, porches, and roodlofts* (1636—1703).

GABRIEL DE HENAO, Doctor of Salamanca (1613—1704), in his work in three volumes, folio, *de Sacrificio Missæ*.

And JOSEPH PIERRE DE HOUTRE, in his *Spirit of the Ceremonial of Air, in the Celebration of Corpus Christi*, which was published in 1736.

I thus close the Catena which I have been enabled to bring forward.

¹ Ed. Milan, 1760.

⁴ Tom. I. 579 E.

² Tom. II. 905, B.

⁵ Ed. Anglo-Cath. Vol. II. 355.

³ Tom. II. 409 D.

My aim has been to render it as short as possible; and I only fear lest while, on the one hand, it may have been tedious to the Society, on the other it may not have done justice to the various authors whom I have cited.

THE HYMNAL NOTED.

WE have been more than once asked, why, with so many already existing translations of the Breviary Hymns, we have found it necessary to attempt one more in the work of which we have now issued two parts? In the following paper we purpose to reply, as briefly as we can, to this very reasonable question.

And, first, we will say, that we do not bring forward a new version, because we think all that have hitherto been published unworthy of the original. Still less, because we hope to make so decided an improvement on all as, *by means of superior excellence*, to make ours the standard version. If we really believed either of these things, we might justly be charged with the most insufferable arrogance.

Notwithstanding, a new version was necessary, and that on the following grounds:—

1. We profess to give the only hymns which we believe the English Church, without the act of a general Synod, to have a right to, those namely of the older English office books, and principally that of Sarum. Now, to say nothing of the many translations afloat from the Paris Breviary with which we, as *English* Churchmen, can have nothing to do, except as matter of curiosity, the hymns that have been translated into English are from the modern Roman Breviary. But the hymns contained in this are—it can never be too often repeated—a mere revision of the older compositions, common for the most part both to Rome and to Sarum, made by the literati of the court of Urban VIII. These men bound themselves down to those classical chains, which the Church had deliberately flung away, and sacrificed beauty, piety, fervour, poetry, to cramp the grand old hymns into the rules of prosody. With much against which we should protest most warmly in Mr. Trench's "*Sacred Latin Poetry*," we are rejoiced that he has, in sufficiently vivid language, shown "how well nigh the whole grace and beauty and even vigour of the composition has disappeared in the process" of reformation. In fact, the hymns of the modern Roman Breviary, are, emphatically, *spoilt*.

The translations then of the Roman are not translations of Sarum hymns. Very few of the latter have appeared in English. And the occasional wide difference between the two may be judged of by the fact, that we can point to a modern collection in which the *Tibi Christe Splendor Patris* of the Sarum, and the *Te Splendor et Virtus Patris* of the Roman Breviary, are actually given as two different hymns, though the latter is, in reality, merely a *rifacimento* of the former.

This then is our first reason, that no translation has yet appeared of

our own hymns, and it is with our own hymns that we are concerned. We might add, that several which occur in the Sarum, such as *Cruz fidelis*, *terras cælis*, and *Collaudemus Magdalena*, are not, and never were, in the Roman Breviary.

2. But, it will truly be said, many of the eformed and unreformed hymns are so nearly the same, that in them, at least, former translations might in great measure be adopted. We come then to the second reason which forbids this: the excessive rarity of translations made in the metre of the original; a point, to us, of clearly absolute necessity. We open Mr. Caswall's *Lyra Catholica*, and, out of the first fifty hymns, one only is in the metre of the original. We take a very fair collection of "*Hymns for the Service of the Church*," bearing our own publisher's name, and here we find the same average. Some of these are the wildest deviations from the original metre, e.g., Trochaics for Iambics,—

"En clara vox redarguit,
Obscura quæque personans:
Procul fugentur somnia:
Ab alto Iesus promicat."

"Hark! an awful voice is sounding:
CHRIST is nigh, it seems to say:
Cast away the dreams of darkness,
O ye children of the day!"

and

"O qui tuo, Dux Martyrum,
Præfers coronam nomine, &c."

"Rightful Prince of Martyrs thou,
Bind the Crown about thy brow, &c."

We do not mean to say that all the departures from the original metre are of this very violent nature. The change of long to common metre is not uncommon. Thus,—

"A solis ortus cardine
Ad usque terræ limitem
Christum canamus Principem,
Ortum Mariâ Virgine,"

appears as,—

"From the far blazing gate of morn
To earth's remotest shore,
Let every tongue confess to Him
Whom Holy Mary bore."

And there is yet another change, of which we must say a little more, because it might escape the notice of those who are insufficiently versed in the subject.

Every one knows that the usual metre for the hymns of the Church was Iambic dimeter (the Long Metre of our "Selections"). But we believe that we shall surprise some of our readers when we tell them, that by far the greater part of mediæval compositions in this metre were written in rhyme, assonant or consonant. This was neglected by the Roman revisers, but it was the rule of the mediæval Church, e. g.,—

" Qui condolens interitum
Mortis perire sæculum,
Salvasti mundum languidum
Donans reis remedium,"

is very good rhyme, but the Roman revision does not retain it ;—

" Qui dæmonis ne fraudibus
Periret orbis impetu,
Amoris actus, languidi
Mundi medela factus es."

Now, we have further to remark that all long metre hymns, whether in Latin or English, are divisible into two classes : those which rhyme co-ordinately and those which rhyme alternately. Of the first sort are such as,—

" Deus, tuorum militum
Sors et corona, præmium,
Laudes canentes Martyris
Absolve nexu criminis."

Of the second sort, which is far less common, such as,—

" Lauda, Mater Ecclesia,
Lauda Christi clementiam ;
Qui septem purgat vitia,
Per septiformem gratiam."

Now the whole flow, sequence, modulation, and cæsura of these two kinds of long metre is so utterly different, that we can never allow, in a translation meant to be sung to the melody of the original, that one should be substituted for the other. Therefore we could not avail ourselves of such a translation as this :—

" Jam lucis orto sidere,
Deum precemur supplices,
Ut in diurnis actibus
Nos servet a nocentibus."

" Now doth the sun ascend the sky,
And wake creation with his ray ;
Keep us from sin, O Lord Most High,
In all the actions of the day."

And still less of the following, where the first and third lines of the English do not rhyme ; (a very slovenly and idle thing, by the way :)—

" Vexilla Regis prodeunt,
Fulget crucis mysterium,
Quo carne carnis conditor
Suspensus est patibulo."

—(or, as the Roman :—

" Qua Vita mortem pertulit,
Et morte vitam protulit."—)

" Forth comes the standard of the King,
All hail, thou Mystery adored !
Hail, Cross, on which the Life Himself
Died, and by death our life restored."

It is very easy to say that these little niceties are so much trifling. The only answer is, Study the hymns for two or three years, (very few people study them at all,) and it will appear how much force they have. An ill-formed student from Homerton or Glasgow may sneer at the "little niceties" of Greek particles; but that does not detract from their immense importance. So, in like manner, an unpractised ear may not at once see the wide difference between co-ordinate and alternate rhymes, in Latin Iambic Dimeter; nay, may hardly catch the assonances at all. The writer remembers with shame that when, some ten years ago, he first turned his attention to the subject of Latin hymns, he quarrelled with that of S. Peter Damiani, *de gloria et gaudiis Paradisi*, which he now sees to be of rhythm perfect beyond description, because of its assonances; and that such verses as the following, the intense melody of which he now perceives, jarred painfully on his ear:—

"Hiems horrens, aestas torrens, illic nunquam sæviunt;
Flos perpetuus rosarum ver agit perpetuum;
Candent lilia, rubescit crocus, sudat balsamum."

But we proceed to a third reason which renders many of the existing translations inapplicable to our use.

Every one who knows anything of Gregorian hymns, knows that their chief beauty consists in the rolls of sound which accompany the elongation of syllables. Now if a translation is published without reference to the melody, it is almost sure to offend grievously in this particular. For example:—the two first lines of the second verse of *Exultent orbis gaudiis* are these, in Mr. Caswall's translation:—

"O ye who, throned in glory dread,
Shall judge the living and the dead,—"

and the mere reader would think them, as they are, very good. But let us take them to the Christmas melody of the same hymn,—



and we need not stay to point out the absurdity of the rhythm.

So again: take the same translation of the *Vexilla Regis* to the Sarum melody,—



We may mention a curious instance of this. At the late consecration of S. Ninian's, (where, by the way, the Gregorians, both hymns and psalms, were to be heard in great perfection,) a translation of the Sarum (and Aberdeen) *Urbs beata Jerusalem*, was the dedication hymn. The beginning of one of the verses ran thus:—

if accented as usually read, and as mediæval poets *did* accent them, the rhythm is this,—

.....

And this is simply an English heroic verse, with the redundant syllable, so common in dramas; and the very usual substitution of a Trochee for an Iambus in the first foot. Thus the line

"Or to take arms against a sea of troubles"

is as good an accentual Sapphic as an heroic line. Hence it follows that there can be no impropriety in the metre in an English form. We are quite prepared for the ridicule and the parodies which may be the fate of our Sapphic translations at the hands of those who forget this great distinction between scansion and accent, and who are wholly unacquainted with the ancient music to which these words are intended to be sung.

In the other metre,—

"Sanctorum meritis inclyta gaudia,"

to which one of the loveliest melodies of the Breviary is wedded, there are but five examples ; and the reader will soon have the opportunity of judging for himself with what success, in this case, English words have been substituted for the Latin.

THE LAW OF PEWS:—A CASE AT YEOVIL.

THE town of Yeovil has lately been disturbed by certain disputes about pews. It seems that, from very ancient times, a custom has existed of treating the seats in the parish church as private property; and this has been carried to such an extent, that one gentleman possessed eleven, and many others a plurality. Within the last two or three years, a claim has been set up by an inhabitant to have a seat allotted to him, according to law, by the churchwardens. A public meeting was held, and a warm discussion took place on the whole question. The immediate result was one of those compromises, that do not last, and please nobody. One of the gentlemen, who owned the largest number of seats, gave a pew up, and the churchwardens allotted it to the claimant. Of course a like claim was soon made by some one else, and the whole matter had to be gone into again. We can imagine the embarrassment and distress of the churchwardens, for such questions as these are not treated quietly; and, unfortunately, many of us are too apt to throw blame on those who cannot do what we desire, and therefore seem to deny us justice.

After the matter had dragged on for some time, the churchwardens took the very reasonable course of laying all the questions before them

before one of the most able advocates in Doctors' Commons. The result, as might have been expected, has been, to declare that all this fabric of ancient custom was bad in law, and that the new claims should be satisfied as far as possible; proper care being taken to inconvenience those who rightfully occupied pews as little as possible.

The matter has since been laid before the Bishop, and he has acted on the legal opinion. It cannot be expected that every one will submit, *equo animo*, to be deprived of rights that he had purchased, and thought to be valid; but we believe the changes have been accepted in Yeovil in a way creditable to the good feeling of the town.

Now that the matter has been settled, and a striking example given that, notwithstanding all the imperfections of our ecclesiastical law, there is a great strength in it to resist abuses and bad customs, it may not be amiss to lay before our readers the more important parts of the case; not only as showing what the law is, with a view to a like remedy, if, as is likely, similar ancient abuses exist elsewhere, but as a very curious example of parochial history. The case tells its own story remarkably well, and traces down the transfer and sale of pews, the building and repair of galleries, and re-pewing the church, and the sales of pews by auction to defray the consequent expenses, even down to the pew-disputes of old women, and the sales of pews that were bankrupts' property. The case is, of course, far too long for entire insertion here. We give instead the following abstract of it.

"It has been the custom in the parish of Yeovil, for the last four hundred years, to sell the pews in the church, for the registration of which a fine was paid to the churchwardens. A species of fine was also paid on any change of ownership, either by sale or death; and in default of any specific devise, the heir at law has been considered the owner of the deceased's pew.

"There are entries on parchment as long ago as 1457, showing items of receipts for customs on pews; and the churchwardens' books, commencing in 1693, and extending to the present time, also show that the sale and exchange of the pews was frequent, and that on such occasions a fine or sum was always paid. In 1705, galleries were erected, and the pews therein were sold by the churchwardens. In 1753, these galleries were taken down, and others substituted; the vestry stating it as their desire, 'that such persons as had then any right to seats in either of the galleries to be taken down, might have the like number of seats, and of equal goodness, in one of the galleries to be erected.' The seats in the new galleries were duly allotted, in pursuance of this order, and they have been dealt with by sale and exchange similarly to the rest of the seats in the church.

"When a pew was left without an owner, it was sold by the churchwardens; and on a possessor leaving the parish, in several instances his pew was purchased by the authorities, and resold by them. The right in the pews exercised has indeed been so absolute, that in many instances they have been sold as part of bankrupts' estates, by their assignees.

"In 1818, two further galleries were erected, and the seats were re-

gularly sold by auction, under the direction of the vestry; the sum thereby realised amounting to nearly £778, which not only defrayed the expense of erecting these galleries, but also of two others containing free seats.

"In 1837, the church was re-pewed, and some extra sittings thereby gained. These were also sold by auction, and realised the sum of £675; and new pews were allotted to all the holders of the old ones.

"The pews, though generally purchased for occupation, have in some instances, by deaths or removal, become the property of persons not residing in the parish, and in others of Dissenters. In some cases, however, the reputed owners possess houses within the parish.

"In 1846, a new district called Hendford, comprising about half the parish of Yeovil, was formed, and a church was erected, and endowed with a parliamentary grant of £150 per annum. The pews in the new church are let to the inhabitants of Yeovil and Hendford, (who are both assessed towards the repair of the old church,) without reference to their residence; and in some instances persons hold a pew in both churches.

"A notice has lately been served on the churchwardens by a householder in the old district, requiring them to assign him a pew for the use of his family, without cost. Some pews are now vacant, but the reputed owners will not permit them to be permanently occupied without rent being paid; and many others are used by persons residing in the Hendford district, who have no pew there.

"The customs, or fees, payable on the transfers of the pews, and the amount accruing to the parish by reason of the sales of the additional seats, have produced so large a sum, as entirely to cover the expenses usually met by a church rate."

The following were the questions submitted for the opinion of Dr. Addams:

"1. Can the pews in the old church be held and let by the present owners, as at present, under the circumstances stated?

"2. If not, as all the best pews in the church are occupied by persons residing in some part of the parish, have the churchwardens any power to displace any of such persons who may reside in the district of Hendford, in order to give any householder who resides in the parish a pew?

"3. Are the churchwardens bound to provide the inhabitants of the old parish with pews, before the inhabitants of the Hendford district?

"4. The persons in the old parish being seated, and there being vacant pews, can any householder residing in the Hendford district demand a pew for the use of himself and his family?"

Dr. Addams' Opinion was as follows:—

"It is, I think, proveable that a custom has existed in Yeovil, from time immemorial, of selling the pews in the parish church. But whether such a custom, proved or admitted to exist, would or would not, on argument, be held a *good* custom, is more than I can say; I think that a somewhat doubtful matter. It is commonly *said*, that

nothing short of an Act of Parliament can legalise the sale, &c., of pews in parish churches; and of the evil and inconvenience arising from the custom, the present state of things in this respect in the parish of Yeovil seems to be a proof. And subject to these general observations it is that I proceed to answer, as well as I can, the particular queries at the foot of this case; only regretting that, from the anomalous nature of the case, it is out of my power to answer them more certainly and specifically. And further premising (in the way of general observations) that the churchwardens would do well, in my opinion, to discountenance, and by degrees, if possible, to get rid altogether of this custom of trafficking in pews, actually subsisting in Yeovil.

"1 and 2. I think that the churchwardens should not interfere with parishioners, the present owners of pews, or so reputed to be, themselves holding or occupying such pews,—*perhaps* not, even if such persons may now reside within the new district of Hendford. But I think that the churchwardens should *resolutely* oppose the owners, or reputed owners, of pews letting their pews to other persons, and receiving a rent for them; and that when owners, or the reputed owners, of pews cease to occupy them, especially as ceasing to be parishioners altogether, the churchwardens should insist on the pews again becoming the common property of the parish. The churchwardens would almost of course be opposed in this by such owners, or supposed owners of pews; but I think that the ordinary whose officers they are, would, or should, if appealed to, uphold them in acting as so recommended.

"If any persons now resident in the district of Hendford occupy pews in the old church, not as owners, or reputed owners, of such pews, but merely as seated in such pews by the churchwardens; I think that the churchwardens may unseat such occupiers of pews, in order to give the pews, or seats in the pews, to parishioners resident in the old parish, if this should be necessary, in order to accommodate parishioners resident in the old parish with proper sittings in the parish church.

"3. I think that the churchwardens are clearly bound to provide the inhabitants of the old parish with pews, before the inhabitants of the *Hendford district*. Indeed, I think that they are under no obligation to furnish the inhabitants of the Hendford district with pews at all; on the contrary, that they ought rather to decline to furnish them with pews, and certainly, if there are not pews enough in the church to accommodate *all* the parishioners resident in the old parish.

"4. I think that any inhabitant of the old parish can demand a pew, if vacant, for the accommodation of himself and family; and I advise the churchwardens to accede to the demand, and to seat the parishioner in the pew, if there is no other obstacle to this than that the vacant pew (really or supposedly) belongs to some one who, though not occupying it himself, insists upon letting it to others; for such trafficking in pews is what I think no practice or custom can legalise.

"(Signed) J. ADDAMS.

Brighton, Sussex.

"Sept. 23, 1850."

COLONIAL CHURCH ARCHITECTURE.

CHAPTER XVII.—CEYLON.

THE following extract from a letter, received by the Secretary of the Ecclesiological Society, from the Rev. Dr. Garstin, of Galle, explains very fully the necessities of a Ceylon climate.

“ I must first remind you, that this has become a very prominent and important station within a few years; none more so, perhaps, in all the east. It is here that all the steamers between Suez and India, China, the Straits of Malacca, and Australia, draw up for loading, landing, and receiving passengers to and from many stations both near and remote. We have at this moment three huge steamers at anchor, and which will start off this evening or to-morrow, crowded with passengers for England, Bombay, and China. But our fixed resident European population is very limited, and hence the notion of setting about building a church, is only just beginning to be entertained. Ever since the place was ceded by its former masters, the Dutch, to our government, we have been using a Dutch Presbyterian building as a church, alternately with its own congregation. The Dutch have thus a church of their own. The Portuguese descendants have a Roman Catholic chapel. The Wesleyans and Baptists have chapels. *We* are the only religionists who have not a place of worship. For this we are indebted to our connexion with government. People have got into the habit of looking to government to build churches for them, instead of doing it for themselves, as they would assuredly have done long ago, had government not permitted them to use the Dutch place of worship, instead of plainly desiring them to build a church, if they thought it desirable to have one. However, be that as it may, I have resolved to undertake the work, even though I can get nothing more at first from government than the free grant of a site in a commanding position. I shall set apart £200 to begin with, spend that with great judgment and economy, and then beg my way onwards to its completion. I have no doubt help will be afforded to me, not only by the few residents and the societies, but also by many well disposed persons *in transitu* between Europe and the eastern world. What I wish more immediately from you, is a good sketch or two, if possible, of a building strictly ecclesiastical. We have numbers of persons here who are able to work out the idea perfectly, if presented to them, but are quite incapable of conceiving it, for want of having seen any models, there not being one strictly ecclesiastical building in the whole extent of the country. First, then, as to the question of accommodation; say 500 persons, equal, on account of our heat, to 750 in England. *No galleries.* Without having been in these climates, it is almost impossible for you to understand to *what an extent* the necessity for *admitting* air, and yet *excluding* the sun's direct rays, exists. In

our *homes* we manage it by *very deep* verandahs ; but a verandah destroys the effect of a *church*. The problem then to be solved, is to find such a plan as will give abundance of air through doors and windows, and yet, by the help of judicious provisions, and perhaps well managed *planting*, afford shelter from the tropical glare and tropical rains. I think I could build here for one-half what it would cost on an average in England. If you can put the pencils of a few amateur friends in requisition for sketches, either of English or foreign churches; it might be of more use than consulting a professional artist. There ought to be good models in some parts of Italy, because, in addition to their architectural genius, they have had to build them with reference to a considerably higher temperature than that of England." . . .

"We have abundance of granite on the contemplated site,—an eminence, commanding a noble prospect of the harbour on one side, and a wide range of wooded country on the other."

In a second letter, Dr. Garstin gives the following additional particulars of the scheme :—

"It is some time since I had the pleasure of receiving your letter, and I should have taken an early opportunity of thanking you for interesting yourself in the matter of our church plan, had I any thing definitive to say upon that subject. When I first wrote, I had fixed upon a most beautiful and commanding site, which I had the best reason to believe government would give me a free grant of. However, after the whole correspondence on the subject had been referred to the military engineers, I was officially informed that the ground in question was found to be in too close proximity to the works of the fort, and that therefore my application for it to build a church upon could not be acceded to.

"This has proved a heavy blow and great discouragement, for it is nothing less than impossible to fix upon an equally desirable spot ; and it is not without extreme difficulty I can hope to find any good site at all, every spot, both inside the garrison and at a desirable distance outside being occupied by buildings, public or private. I am at a loss what to say under such circumstances, with relation to the plan you had prepared. On the one hand there is *uncertainty*, and on the other, there can be no doubt, that the having a design suited to our circumstances, might be one of the most effectual means of producing a general feeling in favour of the undertaking, and thus meeting and overcoming the difficulty about a site, which is at present our chief obstruction."

"Our position here as churchmen is most anomalous and humiliating; compelled to use a Dutch Presbyterian church, and the people thus systematically brought up and trained in indifference and latitudinarianism, and to the habit of connecting their religious worship with governmental authority, instead of thinking and acting for themselves in the matter, which is of deepest importance."

Meantime Mr. Carpenter had very kindly prepared a design for

Galle, which was exhibited at the anniversary meeting of this Society, in 1850, and of which tracings have been forwarded to Ceylon. We subjoin the memoranda upon this design, as furnished by the architect.

"Memoranda, explanatory of a Design for a church for Point-de-Galle, Ceylon.

"The Rev. Dr. Garstin, in his letters, applies for advice and designs for a church to contain 500 people; and he explains that it will be necessary, on account of the heat of the climate, to make the area sufficient to accommodate 750 persons according to the scale usually adopted in England. Dr. Garstin calls attention to similar difficulties connected with the climate, to those pointed out in the Bishop of Colombo's letter, published in the *Ecclesiologist*, October, 1847, in which he approves of a surrounding cloister to the building, to serve as a verandah, with arches filled with unglazed tracery between the same and the aisles. I have therefore generally adopted the same principles of design as those carried out in the drawings I made for Colombo cathedral; and it has likewise been my care, to secure an ample height in the building, as well as a spacious area.

"The vaulting of the nave and choir is of the simplest kind, being merely barrel vaulting, with main ribs to mark the division of each bay, with two intermediate secondary ribs.

"The chancel vaulting is left entirely plain, as far as its construction goes, as painting will constitute its best decoration. The piercings in the walls and under the eaves of the chancel roof, are for the purposes of ventilation.

"Dr. Garstin says there is abundance of granite fit for the walling, but if this should be too expensive, there is a freestone, I am told, which might be used as well as for the piers and arches and the tracery. The details are kept purposely very simple, and consist merely of single and double splays. Teak timber, I propose, should be used for the roofing, covered with flat tiles, which should be secured with galvanized or copper nails of a large size, instead of hard wood pegs, which the Bishop of Colombo says would be sure to rapidly decay; and he mentions this circumstance as an argument against tile-covering for roofs.

"The lucerne windows, which give light to the clerestory openings, I propose should be executed in galvanized metal."

To this we may add, that Mr. Carpenter's design comprised a nave above 80 ft. long by 22 ft. 6 in. broad, an apsidally ended chancel 40 feet long, aisles to the nave, and cloisters extending along the north and south sides, with a sort of narthex along the west end. Sacristies occupy the angle between the chancel and the north aisle; and a tower stands engaged at the west end of the south cloister. The ritual arrangements are quite correct.

The nave has clustered, but very simple, columns, 22 ft. 6 in. high, sustaining arcades of 5 arches, 34 ft. to their crown. Above these are large cinquefoliated clerestory openings; and the vaulted roof—the

principal ribs of which spring from vaulting shafts, about 54 ft. high—rises to the total height of 65 ft. 9 in. Instead of windows, the aisles open by large traceried piercings to the cloister, which latter is something like an Italian *loggia*, but that its openings are filled with metal-work.

The chancel is less lofty, has a range of single lights, at a considerable height, all round, and is vaulted, as is the nave, with *chunam*.

Externally, the necessary simplicity of the whole detail, the great preponderance of metal-work in the roof, the overhanging eaves of the chancel (necessary to screen, from any *direct* admission of light, the window within), combine to give a very unusual effect. But a close inspection will reveal many merits: and the metal-work generally, the well-developed ridge-crests, the metal dormers which admit light to the clerestory, and the simple treatment of the tower (which has a kind of saddle-back roof, like that of the north-west tower of Rouen), strike us as being very ably and picturesquely treated. We shall be curious to hear how far the design is approved of and appreciated at Point-de-Galle. [P.S.—The discrepancy between the prescribed conditions of this church, and the views so admirably propounded by Mr. Scott in his paper on Tropical Architecture in this number, need scarcely be pointed out. On the one hand, however, Mr. Carpenter can scarcely be blamed for responding to the conditions laid down by persons long resident in Ceylon as those most fitted for that climate. On the other hand, Mr. Scott's views, though in our own opinion they almost carry conviction with them, have not yet been formally adopted by ecclesiologists. We are rather glad, we confess, that the *pro* and the *con* of this important controversy should be so clearly contrasted in the same number, for the furtherance, as we hope, of the final settlement of the question.—ED.]

CHAPTER XVIII.—FREDERICTON.

THE following account of the new church of S. Andrew, Newcastle, built by the exertions of the Rev. J. Hudson, of Miramichi, who has had much correspondence with this Society, during the progress of the work, on many points of architecture and ornamentation, is taken from a newspaper called *The New Brunswick Churchman*, very lately started at Fredericton under the auspices of the Bishop. The passage is extracted from an interesting notice of one of Bishop Medley's visitation tours.

"The Bishop, with a large party, crossed the ferry to Newcastle, and consecrated S. Andrew's church, built by the zealous exertions of the missionary, the Rev. J. Hudson, being the fourth church erected by him in ten years. Aid was liberally granted by the societies at home, and by our own diocesan society, as well as smaller sums by numerous donors in several parts of the province. The congregation filled the church before the arrival of the clergy, who entered it chanting the 24th Psalm, the Bishop taking one verse and the clergy another. The Psalms and Canticles were also chanted to the 5th tone. The

usual service for consecration was read, except that, in the presentation of the communion plate for the use of the church, Bishop Patrick's prayer was used. It would be desirable that all new churches should have some communion plate ready for the day of consecration. Seven clergy were present, who took part in the service. The Bishop preached from Isa. xxx. 15,—‘In quietness and confidence shall be your strength.’ After the sermon, while the offertory sentences were read, £35 was collected in alms: many remained to communicate. In the afternoon (after refreshment provided by the missionary in a large tent), divine service was again held in the church, and the Rev. G. Townshend, Rector of Amherst, N.S., preached on reverential worship in the House of God.

“The church of S. Andrew, Newcastle, is on a small scale one of the most successful efforts in Colonial church building. Its dimensions are, chancel 19 ft. by 12 ft. 6 in., nave 42 ft. by 19 ft. 3 in., height of walls 14 ft.; the roof is open and equilateral, and the ties which connect the principal rafters meet simply in the form of an X, or S. Andrew's cross. The principals are carried down below in a curve. The seats are all open and free, and the standards solid and plain, but handsome—a low and somewhat massive screen separates the nave from the chancel. The windows are of two lights, with a simple quatrefoil in the head; the east window of three lights, with similar early tracery. It is filled with painted glass by Mr. Wailes, of Newcastle-on-Tyne, and contains three figures of Apostles. The other windows contain flowered quarries, by Messrs. Powell, of Whitechapel, London, which have an excellent effect. The glass is of great thickness, and the price about 4s. sterling per foot. The walls have buttresses externally, and the porch, which is of good projection, has an ornamental verge-board; a small bell-turret crowns the west end, in which is a bell weighing 4 cwt. The church is lighted by two most handsome coronæ lucis, which are painted and gilt. Divine service is held here chiefly on Sunday evenings, as the missionary has three other churches to serve.”

S. NINIAN'S CATHEDRAL, PERTH.

ON the 11th of December, 1850, so much of the cathedral church of S. Ninian, at Perth, as is already erected, was consecrated by the Bishop of Brechin, acting for the Bishop of S. Andrew's. As this is one of the most important ecclesiological works of the day, and perhaps, if both size and means be taken into consideration, the greatest effort yet made since the revival, we shall be excused for giving a detailed account of the building. The architect, as our readers know, is Mr. Butterfield.

The building, when finished, will consist of choir, sacristy, extending along its whole north side, quasi-transepts, nave of five bays with aisles, two engaged western towers with spires, and a light central

campanile. At present, one bay only of the nave is completed. The finished cathedral will be somewhat under 200 feet in length, and therefore of the average size of the ancient Scotch cathedrals: but in its height, which is nearly seventy feet, it rivals Glasgow, the highest of them. The style is Middle-Pointed, of course; but not in its earliest phase.

In the choir, the great east window has five lights, with an eight-foiled wheel for its tracery; and in the gable is a small quatrefoiled circle, which adds very much to its effect. On each side of the choir is one quasi-clerestory window of four lights, with a touch of that Flamboyant character which appears pretty early in the Middle-Pointed of Scotland. The altar is well thrown up, and its large size adds great dignity to the cathedral. We should have preferred, for the form, some more usual mediæval arrangement: the *mensa* is supported on side slabs, which latter are pierced in a saltire-wise quatrefoil. This is of course not visible. The altar cross is singularly happy; the centre is jewelled. The whole east end of the choir is hung with silk; this, though rich and good, when closely inspected has at a distance, to our eyes, somewhat of a dingy effect. The altar-hangings were not completed by the consecration: they are by Mr. French, of Bolton, whose late works of this kind we can most cordially recommend. The footpace, &c., have encaustic tiles, not rich, but very effectively laid. The combinations and contrasts of coloured half-tiles, particularly, deserve notice. We may here observe, that all the decorations are of the simplest kind. The only wonder is, that such a sum could in Scotland have been collected for such a purpose, and that so much could have been done for that sum. The sedilia are perfectly plain, and under one obtuse arch. The whole back is coloured; we believe that the architect is not responsible for this arrangement, though it is not bad. On the north side of the sanctuary is the bishop's altar chair, one of the prettiest pieces of woodwork we ever saw. To the west of this is a trefoiled door, leading into the sacristy: and again, to the west of that, and filling the space under the window, a very well turned arch, in which the organ pipes find their place, and thus form a kind of northern screen. The polychrome here is very successful.

We now come to the stalls. Both these and the subsellæ are of deal, and very simple; and, as the present foundation of the cathedral is only for four dignitaries, there are, very properly, but four elbowed stalls; the other seats being a mere bench. Nevertheless, we cannot but regard the arrangement here as the worst thing in the cathedral. The stalls are not returned (we do not enter into the question whether the stalls of a cathedral should not always be returned); but nevertheless a separate—what shall we call it? chair, seat, or *stasion* is placed for the dean and for the chanter, where they would have sat had the usual arrangement been carried out. The backs of these chairs, seen above the iron grill of the screen, catch the eye of the spectator in the nave, and rivet it on themselves. Now we do maintain that, if the returned arrangement were given up, it ought to have been so altogether; the dean and chanter should have been placed at the west

end of the north and south stalls. As it is, all the objections which are alleged against returns are still in force; and an arrangement, without precedent, is also without meaning. The bishop's throne is in the usual place, and not a very fortunate design. The stalls are not floored, but paved and carpeted. We believe, however, that the present stalls, and also the sedilia, are but temporary.

We proceed to the screen. It was the architect's desire to combine a complete separation of choir and nave, with a great degree of lightness and *pervisibleness* (if we may coin a word), and in this he has most completely succeeded. The choir is raised on three steps, which of course only jut out opposite the holy doors, and leave the aggregate height for the *perpeyn* wall, which forms the foundation of the stalls. On the top of this is a low fence of—what is Mr. Butterfield's forte—wrought iron, partially gilt to great effect. The doors are of the same material. If this were all, though the division of nave and choir would in reality be complete, yet a constructional appearance of such division would have been wanting. Now then, comes the happy, though perhaps not very English idea. Three immense stone arches (they are nearly twenty feet in height from the floor of the nave) span the chancel arch. The shafts are circular, of polished Peterhead marble. The mouldings are very fine; the spandrils partly pierced, and the effect altogether very remarkable. If we regret any thing, it is, that with such a substructure, a *jubé*, most convenient for such a cathedral, was not introduced. Above this screen rises the simple choir arch from corbelled imposts. The roof of the choir is simply coved, and powdered with red flowers; that of the sanctuary, ribbed, and diapered in quatrefoils. The westernmost of these ribs springs from a shaft which, dividing sanctuary and choir, is corbelled off at its junction on the string, returned from the east window. In the centre of the choir is a brazen lettern, very imposing. It is not, however, quite finished, as there is at present no bottom to the gable. We are very glad to say, that this lettern is *not* used for reading the lessons, but simply for the hymns and anthems. And we can assure our readers that, had they seen, as we did on the day of dedication, the priests and choir cluster round this lettern, and then thunder out the *Urbs beata Jerusalem*, as arranged in our own *Hymnal Noted*, they would have some idea how glorious a thing is Gregorian Hymnody.

It is now proper to speak of the arrangement for light. With the exception of the lights on the altar, gas is every where else employed. In the sanctuary are two brazen standards, very prettily floriated, and carrying very numerous jets; and in the nave is a simple corona, lighted in the same way. But the principal effect depends on the following arrangement. Along the west side of the rood beam runs a gas-pipe, pierced with innumerable jets: these, seen from the eastward, form a cresting of beads of light; while, invisible from the nave, they light up the whole choir with an effect almost magical. The gas-apparatus, and that for warm air, is in a crypt below the sacristy.

The principal feature in the transepts is the great rose of fifteen lights. The tracery has, as it ought to have, a foreign air. The win-

dow itself is externally recessed under a pointed arch. There are double angular buttresses, and a central one. The door at the north-west, though ingeniously enough put in, certainly rather impairs the effect of the transept.

One bay only of the nave is finished; but the others, we believe, will be a repetition of this. A three-light window, with cinquefoiled circle over the central light, and trefoils over the side lights, in the aisle, and a rather indescribable, but not inelegant, cinquefoiled circle, recessed internally in a spherical triangle and externally in a mere pointed arch, with all below the spring wanting, in the clerestory.

Of the western towers our readers can judge from the plate. They are very simple broach spires, with double angular buttresses, and three lights, under straight-sided canopies, in the upper stage. Of that great trial of an architect, the west front, we have seen no drawing. There is a light and very elegant little campanile in the centre.

The piers, clustered of four, are very simple and good specimens of Middle-Pointed. The pulpit, wooden, on a stone stem, is less to our taste. There are some moveable benches in nave and aisles; but the greater part of the "accommodation" is by chairs. If—as was, we believe, thought by most of those then present—the ceremonial of the consecration was the finest that has yet been seen among us, it was in great measure owing to the "ample room and verge enough" which this, and other the like arrangements, gave.

We have not yet spoken of the sacristy. It has three square-headed windows, of two lights, on the north, with a trefoiled exterior door: to the east, a similar window, but larger, and transomed in square-headed trefoils. The chimney, we must think, is rather too conspicuous. On the south side are three recesses, for the communion plate, for the piscina (surely *one* piscina, at least, should be in the sanctuary), and for the reservation of the Consecrated Gifts, according to the Scotch Liturgy.

And here we might end; but that, as Mr. E. A. Freeman has favoured us with a very long criticism on the engraving of this cathedral, it would perhaps not be courteous to him to pass it altogether in silence. We do not, we think, do him injustice when we say that he utterly condemns the whole design, and considers that "due chastisement" should be administered to Mr. Butterfield for it; and that *S. Ninian's* "seems to be about as miserable a composition as could well be imagined."

1. Because it has no central tower. Of course, this is the most perfect shape; but we think that Mr. Butterfield is not only justified in omitting, but was called on to omit it, because (1) it is the most awkward for the offices for which the cathedral is intended; (2) it always involves risk, often instability; (3) it is decidedly not a Scotch feature. Elgin, the Cologne of Scotland, never had; and never was intended to have, a central tower. What Westminster and Cologne have not, and, as Mr. Freeman allows, could not have,—what tenth-rate cathedrals, like *S. Asaph*, exhibit,—cannot seriously be meant by him to be so essential, as that its absence, without some extraordinary counter excellence, "destroys all pretensions to high merit in an architect."

2. Because the sacristy does not explain itself. We think our readers will agree with us that it is nearly as self-explanatory as a font.

3. Because the roses are recessed under circular arches. This is a fault of the engraving ; the arches are pointed.

4. The foreign character of some of the details ; e. g. the rose. Mr. Freeman can never have been in Scotland, or must have been there, ecclesiologically, to very little purpose. This foreign character is the character of Scotch architecture. We would remind Mr. Freeman that there are churches in Scotland,—Elgin, Glasgow, Dumblane, Dunkeld, S. Magnus, Fortrose,—any one of them worth the five best churches of Wales ; and that, till he has studied these, he is scarcely a judge of what a Scotch cathedral ought, or ought not, to be.

Many other points, which are really only matters of taste, are brought forward by our critic, together with plenty of severe remarks on Mr. Butterfield, and a great quotation of Welsh churches. Will he allow us to remind him of a speech of Dr. Johnson?—"I wish, Bozzy, you would put Corsica out of your head, for I think it has filled it quite long enough."

One or two remarks we still have to make ; and first, we will say a word of caution to Mr. Butterfield. We are no wholesale condemners of mannerism ; we have no great prejudice against the recognition of the individual artist by the individual work. But there is a kind of mannerism in idea, arising from the disproportionate importance attached to one true principle, the *telos* of which is to Christian art what heresy is to Christian faith. Now we think that the one great principle which animates Mr. Butterfield's works—most true, most essential in itself—is tending to occupy a space in them which the analogy of the art cannot allow. We need not say that this principle is the religious effect of the sanctuary, and especially of the altar. To this everything is sacrificed ; and hence the large blank walls which are so often seen in Mr. Butterfield's churches. Light must be concentrated on the altar ; therefore it must be excluded elsewhere. We know he would reply that, had he funds, he would arcade all such spaces. This answer, however, is not quite satisfactory, because it is morally certain that such funds never will be forthcoming, and therefore such arcades never added ; and if they were, this would not affect the exterior wall. A striking instance of what we mean is given by the eastern façade of S. Ninian's. Here the east side of the south transept has absolutely only one little clerestory window, quite high up under the eaves. Certainly, mediæval architects would not so have done. We are quite ready to allow that the fault is a noble one ; that eschewing scattered prettinesses, and concentrating effect, is of the essence of Catholic art ; but an exaggeration of a truth is not the less dangerous, because that truth itself is of the highest importance.

We would warmly congratulate all concerned in the work, on the successful way in which, spite of great difficulties, it has been begun and continued. We hope its opponents will now be shamed, if not into sense, which might be difficult, into silence, which is comparatively easy. And we trust that the establishment in the Scotch Church of

the dean of a cathedral, will lead to the extinction of that anomalous race who are in Scotland called *deans* of the *diocese*, on the *lucus a non lucendo* principle; because they are a kind of mixture of archdeacon, prolocutor, vicar-general, and syncellus,—anything and everything in the world but deans.¹

In conclusion, we would offer, with the deepest respect, our warmest sympathy to that venerable Bishop, who, ordained under the penal acts, when the kitchen or the outhouse so often witnessed the celebration of the Scotch Liturgy, has been spared to see the first cathedral of the reformed Church rise in his diocese; and, as if that were not enough honour, unshrinkingly to bear the persecution of those Clergy to whom, in the words of his own beautiful letter, he has been a kinder friend than they have been to themselves.

SOME NOTES ON THE CATHEDRAL OF LAS PALMAS, WITH A FEW THOUGHTS ON TROPICAL ARCHITECTURE.

By William Scott, M.A.

AND where and what is Las Palmas? The mighty must indeed be fallen; and *la muy noble y muy leal Ciudad Real de las Palmas* must have descended from its once palmy state, if even an English reader can ask such a question. But as it will be, and perhaps generally, asked, it may be simply premised that Las Palmas, the city of the Palm Trees, is the chief town of the Atlantic island of Grand Canary, and also the capital and metropolitan city of the province of the Seven Canaries, commonly called the Fortunate Islands.

A glory and a mystery has always enveloped these islands: the islands of the Blessed—the Fortunate Islands; the seat of those blameless ones with whom Jupiter went to feast, and all the gods followed him; the last boundary, not of ocean only, and of the western sun, but, as was thought of old, even of space itself. Here was, as Humboldt identifies it with the Peak of Tenerife, the mighty Atlas, which supported heaven; here those *flammaria mania mundi*, beyond which the Lucretian archer might speed his shaft into infinity, clear over the crystal walls of the universe; here those gardens of the Hesperides, where the sleepless serpent watched over the golden-fruited trees,—that beautiful myth, in which recent and colder research can at least recognise the mighty dragon-tree of Orotava, to which has been assigned an antiquity of forty centuries, and the orange groves of its lovely valley. Here ancient science took her final stand; here she fixed her last firm step, where she had placed her first meridian line, and “the

¹ The same dignitary—a dean of a diocese, not of a cathedral—exists in the Hiberno-Roman Church; and certain also of the Anglican deans in Ireland are of the same anomalous kind. On the other hand, in the American Church, where there are no cathedrals, there are no diocesan deans.

longitude east from Hierro, or Ferro," of our old maps, has rescued from utter oblivion the most western land of the then known earth. Here, too, a wiser tradition than that of poetry lingered, and silent on the peaks of Atlas, amidst the snows and flames of Tenerife, peered out into the dim vastness of the western seas, and on the very extreme verge of the known world,—amidst the recollections and allegories of that mysterious, but not forgotten, if submerged island of the west,—anticipated the still hidden splendours of an Atlantis more glorious than the day-dreams of philosophy or poetry itself.

Nor is it only under their mythical aspect that the Canaries are remarkable, but as an historical phenomenon. Known to, and visited by the ancients, they may even yet enshrine remains of their Carthaginian or Roman visitors; but the aborigines survived every trace of imported civilization, and that ethnological problem, the Guanche race, was absorbed into the Norman conquest of Bethencour, and his followers, and the successive immigrations from Spain. At the end of the thirteenth century, the Guanches were a semi-Troglodyte race, as indeed the Canarians still are; and after defending themselves in many wars against the Spaniards, the latter, not less under the dictates of policy than humanity, found it to be their interest, as well as their duty, to federalise, rather than exterminate, the natives. The Canarians are therefore still a mixed people; and, at least in the interior of the islands, the gigantic form of the mountain shepherd, clothed in his simple blanket, still recalls the savage of a thousand years ago.

Of the seven islands, the most African, Lanzarote and Fuerteventura, were first conquered; but, as early as 1344, Clement VI., upon the gradual opening of European commerce, had sent missionaries to propagate the Christian faith, and, according to the policy of the times, nominally annexed the whole islands in feudal tenure to the Papal See. In 1402, however, a noble Norman cavalier, John de Bethencour, in company with Gadifer de Sales, undertook the conquest of the islands; and a cotemporary history of their successes is extant, written by Bethencour's chaplains, Peter Bontier and John Le Verrier. This extremely curious work, written in French, remained in MS. in the Bethencour library, in France, till the year 1630, when it was published at Paris by Bergeron. But it has recently been translated into Spanish by D. Pedro M. Ramirez, and published at Santa Cruz, in Tenerife, (1847,) in a series of works dedicated to the History and Topography of the Canaries, "*Biblioteca Ialeña*,"—a local publication, of which the ten parts already printed reflect the highest credit on the Literary Society of the Canaries; a credit which we fear can scarcely be claimed for any similar undertaking of recent date in Spain itself.

These chaplains, it appears, were successful in the conversion of the Guanches; and, as early as 1404, a small church was built at Rubicon, in Lanzarote, under the invocation of S. Marcial, the apostle of Limoges. By his bull of July 7, 1404, the [anti] Pope Benedict XIII., Peter de Luna, erected this church into a Cathedral See, suffragan of Seville, and conferred the bishopric on Fr. Alonzo de Barrameda. This Bishop never visited his diocese, and was succeeded, on Benedict's nomination, by Fr. Mendo de Viedma. But Bethencour had in the

mean time joined the Italian party, and Innocent VII. gave the bishopric of Lanzarote to Fr. Alberto delas Casas. The great Papal schism, then, was throbbing through even so remote a member of the Church as this infant bishopric; and it appears that Bishop Mendo afterwards submitted to the authority of the Council of Constance, and recognised Martin V. He is therefore usually reckoned the first Bishop of the See of San Marcial, in Lanzarote.

By the bull of Eugenius IV. in 1435, permission was given to translate the See from Lanzarote to Grand Canary, a place of greater fertility and importance. It was not, however, till the episcopate of Fr. Juan de Frias, the seventh and last Bishop of S. Marcial, in Rubicon, and eight years after the complete subjugation of Grand Canary, that this translation took effect, on November 20, 1485. The new cathedral of Las Palmas, which does not seem to have been on the site of the present church, was under the dedication of S. Anne.

The present church was commenced sixteen years after the conquest, in 1500, in the episcopate of F. Diego de Muros, dean of Santiago. He was third Bishop of Las Palmas, and subsequently wrote against Luther. He died at Salamanca in 1524, having been promoted to the See of Oviedo. The architect was a Spaniard, Don Diego Montaude, whose daily salary was forty maravedis,—equal to sixteen or eighteen sous per day. The credit of the design is undoubtedly his, and he was succeeded by Juan de Palacio. Castillo¹ describes, in stately language, the merits both of the architects and of their work. It was finished, and the first offices celebrated, on the eve of Corpus Christi, 1570, in the time of the fourteenth Bishop, Fr. Juan de Alzolaes.

In the eighteenth century the classicizing mania had fully possessed itself of the distant Canaries; and the Bishop and Chapter, then in the possession of enormous revenues, determined, chiefly under the auspices of the Dean, D. Gerónimo Roos, to finish and re-construct their cathedral. Fortunately, one of their own body was a true artist; and it is with no trifling gratification that we can trace the British origin of the architect of the existing cathedral of Las Palmas. Don Diego Nicolas Eduardo, like many of the greater names of recent Spain, was born of an ancient and distinguished Irish [refugee] family in the city of Laguna, in the island of Tenerife. In Tenerife, as in Andalusia, Irish names are far from uncommon; and the name of Edwards in Tenerife, Shanahan and Sall in Grand Canary, the Marquis of Sauzal (of the Callaghan family) at Orotava, with the more familiar Spanish names of Blake and O'Donnell, in Cadiz and Seville, remind us both of our own bigotry, in the savage persecution of the Irish Roman Catholics, as well as of the healthy strength of British character, which, wherever exiled, seldom degenerates. Diego Nicolas Eduardo was born in the

¹ "Cimentó el edificio con excelente planta, que prosigió Juan de Palacio, otro grande maestro, levantado con admirables y singulares columnas y bovedas, su magestuosa obra corintia, aunque quedó en el principio del crucero, cerrando allí con el altar mayor, siendo lo hecho una filigrana de cantería, que acuada, fuera admiración de Europa, en el primor y hermosura, cuando no en la grandeza de su planta." Descripción Historica y Geografica de las Islas de Canaria, por Don Pedro Agustin del Castillo. Printed from the MS. in the possession of the Conde de la Vega Grande. Santa Cruz, &c., in the Biblioteca Islaña, 1848, p. 145.

year 1734. He seems to have been educated at Granada, and became chaplain of the military college of Segovia. On returning to the Canaries, he became prebendary of Las Palmas, and subsequently treasurer in 1791. From bad health, however, and disappointments in his works at the cathedral, he retired to his native place, Laguna, in Tenerife, in 1779 [? 1797], and died in 1798. It is not stated when the new works at Las Palmas were commenced; "el aumento y conclusion de la catedral fueron decretados," is all that can be learned from the only account of this architect which is extant,—the "*Memoria Biografica de Don Diego N. Eduardo*," (p. 9,) a paper read before the Literary Society of Las Palmas, in March, 1848, by D. Juan Doreste. His plans were submitted to the S. Ferdinand Academy of Madrid, who passed on them the dignified compliment (*la mas expresiva y elocuente censura*) of retaining the original drawings, and simply returning copies for the prosecution of the work itself. It is only by an examination of the building that the internal work of Eduardo can be studied; and leaving Señor Doreste, who acknowledges his architectural knowledge is not very strong, we must identify for ourselves those parts of the existing church which are due respectively to the sixteenth and eighteenth centuries.

We can approach to a tolerable estimate of the state of Pointed architecture in Spain at the commencement of the sixteenth century. Then the genius of Spain was rising to its zenith, when the foundations of S. Anne de las Palmas were laid; those were the golden days of Isabella the Catholic; and before the noon of Spain's brief but splendid monarchy had begun to decline, under Philip II., this cathedral had been consecrated. The first seventy years of the sixteenth century abounded in great artists. In the year 1500, the great cathedral of Seville, although exactly one century had elapsed since its commencement, yet wanted eighteen years of its completion. The fatal flood of Mexican silver and Peruvian gold had not yet, by over-encouraging the goldsmith's art, debased the architect's by the ingenious, but false, *Plateresque*; ¹ i.e. the genius of pierced silver had not, to the obliteration of the principle of displaying construction, been introduced into masonry. The traditions and feeling of the grand Pointed work of Leon, ² Burgos, and Toledo, of the thirteenth century, survived. The Oriental element which broke up southern art after the conquest of Granada, had not yet so far prevailed as to corrupt the whole national taste; and in the north the cathedral of Salamanca was commenced, in 1513, in what we should call tolerably pure Pointed, and this after a general consultation of all the Spanish architects, by Juan Gil de Ontañon, who subsequently, in 1525, also began the cathedral of Segovia, "the last built in Spain in the Gothic style." (Ford's Hand-book, p. 826.) The days of Herrera were not yet; but it is too much to expect that the coming era of Leo X., and the revival of heathenism, had not cast a

¹ From *plata*, silver plate. The untravelled ecclesiologist may form a sufficient estimate of this style, by recalling the Caroline south porch of S. Mary's at Oxford, which is decidedly *Plateresque* in feeling and composition.

² "Unrivalled, among churches in the Pointed style, for the airy grace of its design, and for its cunning, lace-like masonry." (Stirling, Artists of Spain, vol. i. p. 72.)

shadow, fatal even in its anticipation, and as early as A.D. 1500, over Christian art in each of its developements, and in every province of Christendom.

But we should misjudge the commencement of the sixteenth century, if we spoke of Spanish art as already in a state of irremediable debasement. Influences which were deadly to northern Pointed, might in Spain only expand into a true development. Even the Moorish might work as a conservative element. As early as the days of S. Ferdinand, the Pointed churches of Seville which he built retained not only the Moorish towers, but much of the Oriental feeling; and if Pointed art were to travel southward to the Tropics, it had not been too much to expect that it would expand into more luxurious forms, yet not inconsistent with normal truth. The Pointed churches of the Peninsula were always more flowery and flowing than those of Germany or England. Leon—a work of fairy-like grace and delicacy, and elaborate minuteness of detail, was actually commenced before the close of the twelfth century. Let any one compare the period of what is still perversely styled “Early English,” with the ripe “Tedesco” of Leon,—and they are synchronous,¹—and he will at once see how rapid and mellowing was the warmth of a southern sun. We cannot, therefore, settle, that because the panelling and fan-tracery of English Third-Pointed was but too often a veneering, applied to hide poverty of invention, therefore what we might call an extravagantly fanciful and airy lightness, was other than consistent with true Pointed feeling in Andalusia. It is true that Spanish Pointed architecture did die out—or rather, die off—hopelessly and completely; but it was not bound to do so in A.D. 1500. It was not delivered over unto death, as in England under the Tudors. It was forcibly superseded and expelled by the purism of Italy; it never struggled and panted, and was choked by the vagaries of the age of Henry VIII. and his successors, miscalled the Elizabethan style.

It is under this sentiment that we would view the foundation of the cathedral of Las Palmas; and whatever else he is, we desire to vindicate the fame of Diego Montaude, its original architect, as a maker, a truthful and poetical artist.

The present church consists of a nave with double aisles, pseudo-transpts with eastern aisles, and a sanctuary. The nave and aisles are of four bays westward of the cross; the primary aisles are carried to the same height as the nave; the secondary aisles are low, and used for chapels; the wall between the two aisles carries a clerestory. The piers are worked in imitation of palm-trees. On a bold square base, five feet square, is imposed an octagon; on the octagon a circle of deeply-cut classicizing mouldings; from the circular mouldings rise columns circular in plan. These columns are finely moulded; four bold circular rolls at the cardinal sides; between each are three fluted

¹ We cannot but observe upon the meagre poverty of the “Companion to the Glossary,” on all subjects connected with the ecclesiology of the Peninsula. Its compilers seem to be in unalloyed ignorance of the work of Cean Bermudez, “*Noticias de los Arquitectos y Arquitectura de España*,” which is nearly complete as a chronological manual.

members. The whole effect combines the Corinthian and Pointed. These columns are banded twice with a very rich and effective moulding, combining a cable, with a row of ball-flowers above it; below, a deeply-cut chevron, pointing downwards. These shafts have no capitals; they run up into a horizontal fillet, from which spring plain vaulting ribs, which flow from the shafts as palm-branches do from the trunk. The vaulting is good sexpartite. Between the two aisles are pure pointed arches. The responds to the circular piers,—that is, the responds on the wall between the aisles, into which the vaulting of the primary aisles falls,—are half shafts of ordinary Pointed work, without fillets, and of five foliated heads; the caps of the aisle vaulting are also foliated. The western responds to the circular shafts are also ordinary Pointed. It is plain, therefore, that the architect could only trust to his palmary development in the isolated shafts. This is the old work: the church being left unfinished in the sixteenth century. Eastward of the four bays is Eduardo's eighteenth century work,¹ exactly imitating Montaude's; it consists of a cross, with transepts, or rather pseudo-transepts, carried up throughout to the height of the nave and first aisles, but not extending laterally beyond the secondary aisles. Throughout the arches are scarcely pointed, as nearly as possible forming a semi-circle. The square of the cross is like the old work, except that the soffits of the four sustaining arches are enriched with featherings of shell-work, and above these is a deeply sunk hollow, enriched with ornaments. Above the arches rises a second pointed arch, sustaining a vaulted cimborium, entirely classical on the exterior, but pointed within. The space between the two arches is pierced with three windows; between each window is a statue. The transepts have eastward aisles, the piers of all which are exactly the same palm-trees as in the old work.

The sanctuary has one bay more, without aisles, to itself, making in all seven bays to the nave, cross, and sanctuary, and six to the rest of the church. As is frequently the case in Spain, a mass of sacristy and the "panteon"² are attached to the east end, which has therefore no constructive architectural feature. The vaulting of the new work is more complex than—but not so satisfactory as—the old. The dimensions of the church from the west are as follows:—four bays, each 23 feet long; three piers, each 5 feet in the square; two piers for the cross, each 5 feet in the square; the cross, 30 feet; the aisle of the cross, 25 feet; the sanctuary, 25 feet; equal to 197, total length, in English feet. The nave is 36 feet wide, and the aisles are each 27 feet; equal to 144, total width, in English feet.

¹ "Carecio antes de él la catedral de un crucero, de un cimborio, de los adornos que comportaba el género gótico moderno, digámoslo así, que queria dar à su composicion." (Memor. Biograf. pp. 10, 11.)

² This is a recognised term in Spanish ecclesiology, and signifies the crypt or catacomb beneath the high altar, in which the body or relics of the testator are enshrined. Here also the Bishops are often entombed. The startling significance of the phrase is enhanced by the fact, that in this and the surrounding crypts are generally stowed away the denuded or discarded processional images. Of its propriety few, after the sight itself, can doubt; and it is not a little curious that the old Pagan term should have been so strikingly re-appropriated.

The second and third bays from the west are filled, or rather walled up, with a vile classical "coro;" the erection of which, by the pertinacity of the chapter, was one of the annoyances which shortened Eduardo's life. The aisle windows are broad single-lights, and pointed. Many of them, however, are classicized internally, as the secondary aisles have been a good deal tampered with. Several are walled off for chapels, and in the two western bays of the north aisle the vaulting is plastered over; and in one of the bays of the south aisle, the old piers have been cut away, and Corinthian shafts have been stuck on to the walls. There are two ambons against the easternmost piers of the cross.

The exterior was intended to be entirely cased by Eduardo, and reduced to a so-called classical uniformity with the new works, which, though Pointed both in feeling and detail internally, are entirely classical on the exterior. His object was to fuse the whole cathedral, with its vast accessories of sacristies, &c., into a complete design. Only the eastern part is finished, in which the sacristy has a somewhat grand, though false, apsidal look, with very lofty columns and recesses; the northern and southern fronts of the transepts were to have been masked by huge, soaring, and deep portals, and the western façade was to have been resolved into a Corinthian arcade, with flanking campaniles. Of these latter only one is executed. The arcade is carried up to the architrave; but the second story has not been built. And, most fortunately, this new work was set forward a few feet, so that the old western front is partly discoverable. It consisted of a centre gable for the nave, flanked by two octagonal Italian Romanesque campaniles. The primary aisles again are gabled; but it is impossible to say whether the secondary aisles were gabled, or again terminated westward by turrets. Whatever was their western finish, it is now embedded in the modern work.

Of the character of the Romanesque campaniles we are not left to conjecture; as, fortunately, in the pretty village of Teror, about four leagues from Las Palmas, celebrated for a curious legend of a miraculous pine tree, is preserved, in the fine *parroquia*, the old octagonal Italian Romanesque tower of the same date. This exactly reproduces the flanking campaniles of the cathedral, and was probably by the same architect. It rises simply from the ground, and consists of six equal stages; the mouldings are good and divided, and the alternate faces of the top stage are pierced for the bells with a Pisan-looking arcade. It has a pyramidal, and very Norman-looking, capping.¹

Externally, the window-arches—there is one, of course, in each bay of the aisles—are moulded with a single bold roll imposed upon a shaft, with a good base and capital. The bases are some moulded, and some run into a string, enriched with the ball ornament. The buttresses have been cased and modernized; the old gurgoyles remain. The buttresses are joined to the clerestory walls by flying buttresses, of which the outline of the segmental arches remain. The clerestory windows

¹ "Hizose la iglesia al pié del pino, la cual se incorporó á la catedral de estas islas, por el obispo D. Fernando de Arze, año de 1514."—*Descripcion Historica y Geografica de las islas de Canaria*, por D. Agustin del Castillo, (as above in Biblioteca Isleña, p. 211.)

are plain pointed single lights, with mouldings of three orders; the transept windows the same. Below each clerestory window is a single, recessed, narrow niche, or blank window, in the place of a triforium. There is a very pretty rose window in the western gable of the nave.

The rest of the exterior is classicized; the campaniles, or rather the one built, are very much like Sir John Soane's Trinity Church in the New Road; the cimborium, or dome over the cross, is very mean; its curtailment was another of the poor architect's death-blows; and the rest consists of the usual vases, flower-wreaths, knobs, pots and pans, and spikes, and scent bottles of so-called Italian art. Eduardo's elevation is still preserved; but inquiries were made in vain for any memorial drawing of the church before the eighteenth century.

In the westernmost chapel of the south aisle is the gigantic S. Christopher, the unfailing accompaniment of so many Spanish churches; here is also a door leading to a pretty semi-Moorish wooden cloister, somewhat too domestic and *patio*-like in effect; above this are the library and chapter-house, common-place Italian rooms. The sacristy has a very remarkable stone floor, forty feet square, which is cunningly jointed and dovetailed; how it is supported without piers, or girders, for vaulting, the under surface being entirely horizontal, is a *crux* to the Canarians and others. The natives always point this floor out as the triumph of Eduardo's genius. The plate and vestments are rich but late. A *par* of Italian enamel is worth attention; and in the sacristy, *capilla mayor*, is suspended a lamp of Genoese work—the offering of Bishop Ximenes, (1665-1690)—barbarously rich and massive. Both the altar and credence have frontals of beaten silver; on the latter, which is at the south side of the altar, are three large salvers arranged, heraldically speaking, 2 and 1. The gigantic paschal candle stands on the north side of the altar, and is as thick as a man's thigh, and about fifteen feet high. The sacristy is lined throughout with crimson velvet, canopied into a baldachin over the high altar. The clerestory windows, and those of the cimborium, are basely filled with circular patches of plain coloured glass.

After this review of the church, it may be objected that the palm-tree columns are an after thought, a mere ingenious piece of symbolism likely to suggest itself to an English traveller, who had not yet recovered from his first enthusiasm at the sight of a palm-tree—an enthusiasm likely enough to be stimulated in Las Palmas. In the City of the Palm Trees, it would be natural enough, it may be urged, to see every thing under a palm-tree aspect. But we are not left to the mere conviction which the sight of the church brings, though that the *motif* of the columns was actually taken from the palm-tree must be a visitor's instantaneous impression on entering the church. Speaking of the beautiful volcanic stone of which the Canarian buildings are constructed, a writer within a century of the completion of the cathedral says, “ Como se deja ver en la Sta Iglesia catedral de esta Ciudad real de las Palmas, uno de los templos ostentosos del mundo . . . en lo material pues siendo tan eminentes sus columnas y pilares y viendose tan delgados rematar sus cornisas á *manera de Palmas* cuyas ojas de cantería turquesada se dividen en arcos, sustentan una fábrica de bóveda tan

fuerte sin hallarse en su arquitectura una vara de palo; lo cual seria imposible sino fuera la piedra tan fuerte y tan liviana."¹

Enough, it is believed, has been said to vindicate the artistic memory of the architects Montaude and Eduardo. To the former incontestably belongs the credit of a true legitimate developement of Pointed art, elaborated from a beautiful and indigenous feature of the country for which he was building. Montaude did not servilely import the recognized style of Spain, and repeat it in the Canaries: he adapted, in a very high and poetical spirit, the old type to an accredited and characteristic natural form, which goes far towards constituting much of the scenery of the tropics. This form, that of the palm-tree, was not only in itself beautiful, and susceptible of constructive truth, but was the character of the city in which he was building. He seized a living fact and truth, and made it the key-note of his cathedral. Had tropical Pointed work followed out this glorious hint, there is no saying to what it might not even in the sixteenth century have ripened. If Mr. Freeman,² with not more boldness than truth, declares that "the magnificent staircase to the hall of Christ Church in Oxford, erected as late as 1640, must be allowed to take its place among the noblest monuments of Gothic architecture,"—if he calls it "a most bold and original application," and speaks of its "greatness of conception," what eulogy would he not pass upon the architect who conceived a whole cathedral on a similar and independent idea? It is the only fragment of building which can recall Las Palmas; and the only objection which Mr. Freeman urges against the Christ Church piers and vault—(we should have pointed out another, the utter incongruity of the building to its purpose as a staircase)—"that the clusters of overlapping corbels, from which the vault springs at the sides, do not altogether satisfy the strict laws of decorative construction" is avoided at Las Palmas; for had the whole building been finished in this style, it is plain that the vaulting would have died into half palm-tree piers embedded in the side walls.

Nor would it be graceful not to assign to Eduardo the merit, so rare among artists, of a just and respectful veneration of his great predecessor. In the middle of the eighteenth century who was there who revered Pointed work in Eduardo's patient humble spirit? It was quite according to the spirit of that debased century not only not religiously to preserve and continue ancient work—and to do this was the true test of Eduardo's genius—but to destroy every vestige of it. He scrupulously followed out into all its details Montaude's master idea; and we might almost fancy that he was forced into, rather than chose, the eclectic Paganism of the day in his exterior. That he was not a free agent is clear from his energetic protests³ against the barbarous

¹ Topografía de la isla Fortunada Gran Canaria: por el M. R. P. Fr. José de Sosa, 1678. (Reprint in Biblioteca Ialeña, p. 80.)

² History of Architecture, p. 438.

³ Doreste in his *Memoria Biografica*, &c. is express. Speaking of some rival of Eduardo, he says, "es doloroso recordar, que á sus malhadados esfuerzos acaso fueran debidas así la colocacion del coro al centro de la nave mayor, en la misma forma que desgracia los principales templos de la Peninsula." (p. 13.) It is almost superfluous to remind the readers of the *Ecclésiologist* of the Spanish arrangement of

arrangement of the choir, and his unsuccessful appeal for greater height in the cimborium or lantern over the cross. And though Eduardo Paganized the exterior of Las Palmas, we cannot name another architect of that century who engaged on an unfinished Pointed work would have recognised the purely Christian feeling of Gothic, and worked it out in his interior. It was not in vain that he had so often celebrated the offices in Segovia.

Every trifling contribution to one of the most important ecclesiological problems of the day, the suitability of Pointed architecture to tropical climates, a study already so well commenced by Mr. Webb, in the Transactions of the Cambridge Camden Society, may be pardoned, however meagre or insufficient in itself, so that it be founded on any examination of existing buildings. The cathedral of Las Palmas is within less than five degrees of the tropics, and at a latitude lower than that of Jerusalem; whatever therefore the tropics require, may be expected in the Canary Islands, and if within limits a church answers its purpose in Las Palmas, there can be no very extensive essentials in which it would not suit the banks of the Ganges.

the choir. It is the exact reverse of the Basilican; a solid erection, three sides of a parallelogram, blocks up two or three bays of the nave; sometimes this portentous erection, as at Cadiz, commences at the most western pier but one, and extends as far eastward as is necessary; sometimes, as at Seville, at the cross, and then stretches according to its needs westward. The Bishop's throne, facing eastward, occupies the centre of the western side; the sides are stalled, and outside the three walls are generally altars, and chapels and images of peculiar devotion. Practically, therefore, the *coro* walls in some measure answer to the oriental iconostasis. On entering the church at the great western doors, the first and chief object of sight is, not the high altar, but an altar placed on the eastern face of the west wall of the *coro*. In many English churches, as at S. Alban's, a similar altar was on the western face of the rood-screen, but in Spain, this is brought down to the middle, or even western end of the nave. In parish churches, chorally arranged, the *coro* is at the extreme west of the church. We borrow from a recent (No. LXXI., January, 1851) and very able article in the *Christian Remembrancer* on "Oratorianism and Ecclesiology" an account of a neglected characteristic of the Spanish arrangement. "Still even in Spain the old tradition survives in a meagre and attenuated form. The choir and its occupants are brought into a faint ritual connexion with the high altar by a curious isthmus of separation from the people. For, while the eastern limb is screened off for the sanctuary, and the most easternly bays of the nave are screened, or rather walled, off for the ritual choir north, south, west, and east, a narrow passage, traversing the cross from east to west, separated by low northern and southern screens, connects the sanctuary with the choir, and isolates the people alike from both. We mention this because the recent arrangements of Westminster Abbey have been defended by misunderstood or misrepresented Spanish authority. In the true Spanish arrangement, as in Seville Cathedral, it will be found impossible to do what is done in Westminster, to walk straight across the church from transept to transept." The people then, whether in the transepts, as at Seville, or in the transepts and eastern part of the nave, as at Cadiz, are placed between the choir and the sanctuary, their only separation from either being the low, almost ideal, rails mentioned in the *Christian Remembrancer*. The rationale of this arrangement it is not easy to settle: that it is modern cannot be questioned; the above article attributes it to the fifteenth century, but we have not seen the actual erection of such a choir of earlier date than the sixteenth century. The old Pointed churches had chancels, including sanctuary and presbytery, of such proportions as we are accustomed to. But as the anti-congregational tendencies expanded, as the breviary and choir offices became exclusively clerical, as the practice of hearing mass, and the multiplication of subsidiary altars increased, the connection of the people with the high altar became more

The only truly indigenous architecture, so to call it, of the tropics is the speluncar. The caves of Elephanta, the rock temples of Ellora and Salsette, the rock churches of early Byzantine, or even ante-Byzantine art, the excavations of Meroe and Nubia, the Troglodytes of Ethiopia, the Sicilian city entirely hewn out of the rocks (see Heeren, Africa, vol. 1, p. 315, note), bring us into very close approximation with the cave dwellings of Las Palmas and the Canarian valleys. Cave architecture is not restrictedly an economical or barbarous arrangement. The mechanical and other skill spent at Ellora would have been ample to rear vaults or to poise columns at least as skilfully, or on as large a scale, as the mortice and tenon column and impost architecture of Stonehenge and Brittany. But cave architecture was deliberately chosen and retained for practical purposes wherever there were rocks. Rock churches of course are impossible in the alluvial plains of the Ganges or in the delta of the Amazons. But still if rock temples were built upon any practical principle, whatever more nearly aims at and secures the results of a rock temple, is, so far, the natural architecture of a tropical climate.

It may therefore be safely asserted, that it was not mere poverty either of means or of mechanics which excavated tropical rocks, nor again, though they happened to coincide, the gloomy or licentious character of their rites which necessitated such structures. Rather it was a practical adaptation of means to an end. To live, and therefore to assemble for worship, in a tropical climate, man has to contend with his fierce enemies, sunlight and the burned midday air. For this purpose he buries himself; and where he cannot do this, the more his house, or church, is like a cave, and fulfils the speluncar idea, the more it answers its end. An above-ground cave then would be the climatic perfection of a tropical building; and to attain this, as soon as a house is built, every conceivable thing is done to make it like an excavation. Streets in hot countries are narrow, and houses, where sites can be chosen,

attenuated, and the specific use of the nave as *their* station was lost. It became a piece of mere ecclesiological oeconomics to build the presbytery into the nave, if the nave had failed in maintaining its own peculiar purpose. However, curiously enough, the popular rights seem to be reasserting themselves; by a reverse process, the people are claiming their connection with the high altar, and when we see, as in the very modern cathedral of Cadiz, the choir placed at the extreme west of the nave, we may mark the failure of that arrangement which, as at Seville, placed the choir at the extreme east of the nave, and thereby almost totally eliminated the people from the high altar. Besides this, as the choir offices are either now not said at all, or in a very perfunctory way, the clergy can no longer claim the best part of the nave for a service which has, in its present state of neglect, so little either of choral or congregational fitness in it. Another reason for the most modern phase of the arrangement, namely, the more western relegation of the choir, and the consequent station of the people between choir and sanctuary, is that actually on those few occasions in which the high altar is wanted for any great solemnity it is found to be useless, where there is only the interposition of the cross between the choir and sanctuary. Thus the Corpus Christi celebration at Seville is actually not at the high altar at all; the altar at the back of the choir wall becomes the high altar for the day; it does duty as such, and before it, because the only available space in the church, though nearly at the bottom of the nave, is sung the high mass, and before it is celebrated the strangest ceremony in the Christian world, the *villancico* and the dance executed by the choristers in court dresses and plumed hats and scarfs, accompanying their hymn to the Sacrament with castanets.

cling to the "shadow of a great rock in a weary land." If windows are pierced, they are instantly covered with *jalousies*, lattices, blinds, wet cloths, &c.; every avenue for air and heat is carefully closed. It was just as easy for the famous solitary of Juan Fernandez to have built a hut as to have enlarged a natural cavern; but the scene was the tropics, and Defoe, the most actual writer of any age, was true in his fact to the necessity of climate.

If we want to keep a block of ice from thawing, it only requires a walk to the Strand to know that it must be swathed in blankets; if we want to keep a block of air cool in the tropics, it must be surrounded by vast thick walls, and all outlets to the external atmosphere must be minimized. How far this has been attended to in the cathedral of Calcutta, its *plus quam* Perpendicular windows, its aisles turned into open corridors, its ambulatories, and every possible device for "passing a free current of air" through the body of the church, prove. Without saying that Las Palmas cathedral has sufficiently thrown off the traditions of a more temperate climate, that it is a very cool church may safely be attributed to the thickness of its walls and the paucity of its windows.

It may therefore perhaps be safely asserted, that whatever else the church is, it must have thick walls—very thick walls—and that it will be sufficiently lighted by the clerestory windows. In Las Palmas the aisle windows might safely have been dispensed with.

Of course, there will be difficulties here, especially to the Rickmanites, who class periods by window tracery, in suggesting a complete Pointed style, which is almost without windows. But this is quite immaterial; it is not now said that Wells and Cologne would not be irretrievably spoiled by walling up the window spaces, but it is suggested that a Gothic style, developed for tropical purposes, *must* discard windows and window tracery with them. For never let the base unreality be suggested of putting in blank windows, as in a cockney villa. Blank side walls a tropical architect must welcome, and treat as he can. But how is the church to be lighted? This is a question only to be answered—not by gentlemen peering through the fog and dust of their London offices, but—by those who have bathed body and soul in a tropical sunshine. Such know that light was created on the first day, and the sun on the fourth day: that there may be light where the sun is all but entirely shut out—that light is a living permeating abounding thing in the tropics, of which English notions entirely fail—that light takes care of itself in these latitudes—and, finally, objectors, especially professional architects, must be told, that till they have seen the sunshine, or in other words, till they have visited the tropics, they have as little rational right to give opinions about what amount of light or ventilation is wanted in these regions, as they have moral right to "furnish designs for a tropical church" till they have seen the tropics.

Next, as to ventilation. It will be said, Surely some plan, as the Calcutta piercings, must be adopted in warm climates to get rid of the heated air. First, of the fact:—there is no plan of ventilation in the great Southern churches. Seville cathedral, and that of Las

Palmas, have not a single air-hole in them ; and yet we have seen the former crowded with perhaps 4000 or 5000 people, on the festival of Corpus Christi ; and yet, as a fact, the church was still cool. Secondly, there is absolutely no heated air to get rid of ; and this, from obvious principles of the weight of air. In temperate climates, we require ventilation when and as the air inside the church becomes hotter than the external air, and tending upwards rushes, or tries to rush, out at the ventilator into the cooler atmosphere. But with the thermometer at 90° in the shade, we need hardly say, that a heat inside the church must be generated nearly that of a glass furnace, to be hotter than that of the external air. This is impossible ; for, all the fresh air which enters the church through the doors, is instantly cooled by the thick wall surfaces, and is always kept cooler than that of the atmosphere. In England, if there is no ventilation to get rid of the rarefied air, it descends unpleasantly hotter than the external air : in the tropics, not being hotter, it has not the like tendency to ascend, therefore does not descend, as among us, in a vitiated state, therefore does not require to be expelled. When we have secured cool air, the tropical problem is to keep it ; which is best done by sealing the church. Among ourselves, the difficulty is the opposite ; after having got the air too hot, to get rid of it upwards.

Something, therefore, it is submitted, may perhaps have been suggested as to the two (supposed) practical difficulties about light and cool air. A thick-walled, windowless church, settles both difficulties by its mere construction. The speluncar requisites are thus far fulfilled.

Another consideration is about mouldings. It has often been remarked, that mouldings are finer and more pronounced the more temperate the climate is. Italian *external* mouldings fall far short of those of France and England in complexity and value. Perhaps, it may be suggested, that actual atmospheric differences will account for this. The final cause of mouldings, is to gain contrast by light and shade. This is their artistic end, to secure depth by shadows. Such effects are nearly impossible in the tropics. Aerial perspective ceases : the measure of distance fails. Perhaps the first, and a very perplexing effect of tropical scenery, is its flatness. The most yawning chasms, and the deepest torrent gulfs, are absolutely lost in the sun-lighted aspect of tropical scenery. The sharpest vertical lines of even volcanic mountain ridges, seem flat. To ourselves, the first effect of a southern landscape, was its exact resemblance to scene-painting, and the Leicester Square panorama. If therefore, which is plain, southern architects have discarded elaborate suites of mouldings, it was because, when every thing was forced into one plane by the immoderate force of light, they would only waste time and labour in channelling and relieving, what after all, would never secure shadow. This truth holds the more, when it is remembered that the tropics have no twilight ; night rushes down (*nox ruit*), and there is no medium between the light and darkness, which alike obliterate the sense of distance and depth. It was from some experimental knowledge of this atmospheric truth, that Egyptian statues are so flat in treatment,—that Egyptian archi-

texture preferred the tame unrelieved wall surfaces,—that Byzantine and Chinese pictures exclude shadow,—and that external ornament, as in the hieroglyphics, is indented rather than in relief.

In a word, it may be proposed, from this *rationale*, that a tropical architect should seek external effect chiefly by outline and mass, not by external variety and contrast of planes.

The question between flat and gabled roofs hardly seems to deserve the importance which has been attached to it. It is usually argued that, because the existing tropical architecture, chiefly known however by its domestic applications, generally prefers flat roofs, there is some inconsistency in proposing high-pitched roofs for churches. But houses have flat roofs; first, because they are cheaper; and next, because they are a lounging place, and useful for drying roots and pumpkins and clothes, and such purely domestic purposes. It was observed by ourselves in Grand Canary that while the city house roofs were invariably flat, the villages generally had them gabled. Additional space was the object; nothing further. When it is said that the requisites as to climate for providing against snow and rain constitute the only practical purpose of high-pitched roofs, and that they are not therefore wanted in the tropics, this is only true of such places as Egypt, where it never rains at all. It is not true that the very violence of the great periodical rains in the tropics relieves a flat roof. We made particular inquiries on this point in Santa Cruz in Tenerife, and we found that the finest flat roofs in the noblest houses almost always leaked. The Chinese roofs are of a good pitch, and have very decided eaves. For practical purposes, therefore, we would plead for well-pitched roofs in the tropics; and certainly for æsthetic reasons. They give decision of outline; and they surely have the authority of a widely diffused principle, that of pyramidizing. Not only are the pyramids built on the principle of ascent, but the rapidly-converging lines of the walls of Egyptian temples and palaces diminishing in thickness, the approximating outlines of gateways, the apices of obelisks, are instances of the same principle; (Ottfried Müller has somewhere, if we remember right, noticed this;) so are the Mexican pyramids, and the terraced structures of central America; so are the so-called pagodas of the East. Neither utility nor authority are against high-pitched roofs, at least in churches, in the tropics.

It remains only to advance a single consideration on the connexion between tropical scenery and tropical architecture. The laws which regulate this connexion between external nature and the climatic varieties of structure require a very subtle investigation; one far too deep for the present writer's powers or means of observation. And if such an inquiry is ever to be prosecuted, it may be suggested that it is to be pursued by a course of investigation the opposite of that which circumstances forced upon Mr. Webb in drawing up his elegant and suggestive paper on tropical architecture in the Transactions of the Cambridge Camden Society. Mr. Webb travelling from the North was enabled only to detect the distant and evanescent traces of Southern feeling in conception and construction from Aix-la-Chapelle through the mixed and difficult Romanesque of Germany and

North Italy; but before he had attained to Southern Italy or Sicily, or to more than such exceptional cases as S. Mark's at Venice, his synthesis was broken off.

The philosophical way to study tropical requisites is to pursue tropical architecture from what we can discover of its original or more complete *nisus*—say in India, through its various developments—Chinese, Siamese, Mexican, Egyptian, Persian, Babylonian, with its actual influence on Christian art in the ecclesiology of Chaldea, Ethiopia, and the Eastern empire. Until the subject is investigated thus analytically from some distinct tropical centre through its various waves, till its last ripple breaks on the banks of the Rhine or the Loire, all that can be attempted is to suggest disjointed hints on such considerations as are mere theoretical antecedents to the actual structures. Why has architecture flourished best in flat and comparatively unpicturesque countries? If the valley of the Nile and the plains of Mesopotamia are its first seat, the tame scenery of France and Germany and England are its chosen haunts. Churches seem to shrink as they approach the Alps and Pyrenees; and even the meadows of Lincolnshire and the levels of Northamptonshire stand at a manifest advantage in comparison with the ecclesiology of Cumberland and Wales. Switzerland, the most sublime country of Europe, is at the same time the most uninteresting to the ecclesiologist. Now if it be that art wisely declines the contest, or contrast, with nature in her more elevated aspects, it may be suggested to tropical architects to cultivate the grace of humility; they are sure to fail if in external construction they try to emulate nature. That style must be very grandiose indeed which natural scenery will endure as a rival to her tropical throne. This holds good as of the slopes of Atlas or the Andes, so also of the river banks of the Indus, or the forests of Brazil. By way of illustrating what we mean in the way of incongruity in scenery, we would ask such of our readers as have seen bananas and plantains grow, or who know what the colour and shape, and size of the basaltic cliffs of the Atlantic islands, all extinguished volcanoes, are, how they think a smart white smug "Early English" church, all natty and nice, with its trim, neat windows, and a cocky little spire would look under such associations? Because this is exactly the principle of what Mr. Ferrey has done in sending out a ready made stone church either for Ascension or S. Helena, (we forget which.)

One might almost, therefore, go to the extent of saying, let your exterior be mean, or at least unambitious and retiring, if it be not mighty. The tropics are not like English dells and uplands; they will stand no mediocrity. Unless you can beat mountain and precipice, forest and fell, tree and river, in their own chosen seats of majesty, do not wage an unprofitable contest with them. Reserve your skill both in decoration and construction, in ornament and adaptation, for the interior of the church. There at least you escape the visible presence of that mighty nature, which is in all its aspects here so gigantic and crushing, and absolutely annihilating of the puny works of man.

The material of tropical churches will, of course, vary according to

the locality. In some places there is the fine volcanic rock, ranging, as in the Atlantic islands, and some of the West Indies, from the hardest basalt for columns, to the lightest pumice for vaulting. In some, again, as in the Chaldean levels, there is unsurpassed brick, capable of any amount of moulded ornament. In others, where the indigenous material is artificial, as in the *chunam* of Hindostan, surface-ornament, by pargetting in panels,¹ is equally legitimate; and it may, perhaps, be reckoned a characteristic of southern art to obtain decoration, as in the Egyptian incised work, by a multiplication of small surface-ornaments on an unrelieved plane. This feeling, though Arabian, is not inconsistent with complete Pointed, as the flat flint panelling of East England shows. That beautiful kind of decoration, so suitable to a dry climate, obtained by the external use of highly glazed and coloured tiles, is also a vast field of legitimate decoration open to a tropical design.

Nor let the tropical architect forget how vast a variety of decoration in foliated capitals, and the like, and in carved work, both of wood and stone, is ready for his investigation and reverent study, in the unknown vegetable forms of southern lands. We have boldly pronounced the artistic excellence of Montaude, because, building in Las Palmas, he honestly seized on the indigenous truth of a palm-tree, and "planted it in the house of the Lord, to flourish in the courts of the house of our God." When another true artist has familiarised himself with the country of the aloe and the banana,—when he has imbued himself with the spirit of the ferns and euphorbias of the south,—when he has felt the delicacy and the majesty of the cocoa and the magnolia, he will not import into the rich bursting tropics the shrunken ball-flowers, or the timid ivy and oak-leaf of a temperate zone. The southern vegetation has yet to be consecrated to the service of religion; and in it we may reverently forecast a true developement of Pointed art which the world yet demands. It seems a normal fact, that high art should always adapt the indigenous flora of the country in which it builds. Egypt has its capitals of the native lotus; Greece, of its own acanthus; God's first temple disdained not the lilies and pomegranates of Palestine. Why should Australia forget its acacias,—Brazil its parasitic orchideæ,—India its nelumbium,—Guiana its gigantic *Victoria regia*,—Ceylon its spice trees and pitcher plants,—Sicily its orange blossoms,—Africa its stapelias,—Mexico its cactus flowers? Is nothing to be learned from the characteristic forms of the dracæna and the banyan?—nothing from the grotesque foliage of the papaw, or the majestic clusters of the *strelitzia*?

Some apology is due to those who have accompanied this paper thus far. The writer feels how incompetent he is to produce any theory of a true tropical developement of Christian architecture: such he has not ventured upon. But what suggested itself to him from a comparatively narrow field of observation, may be of some slight use to those who are disposed and able to combine and to expand any truths which he may

¹ There is, or was, some Romanesque external plaister in the tower of Winchfield, near the South Western Railway station.

have stumbled upon. At any rate, if he has hinted any principle, or if he has shown the necessity, because the difficulty, of tropical churches having some principles of their own, distinct from, or growing out of, the recognised Pointed art of Europe, his crude thoughts will be not quite useless.

Besides the works above quoted, the present writer would acknowledge his obligations to—1. *Conquista y Antigüedades de las islas de Gran Canaria, &c.*, por el Licenciado Don Juan Nuñez de la Peña; Madrid, 1676. 2. *Historia de la Conquista de las siete islas, &c.*, por el Rev. Padre Fr. Juan de Abreu Galindo, 1632. (This has been translated in Glas' "*Canary Islands*," London, 1764.) The above are reprinted in the Biblioteca Isleña. 3. *Antigüedades de las islas Afortunadas, &c.*, por Antonio Viana; Sevilla, 1604. 4. *Excellencias y Antigüedades de las islas Canarias*, por P. Joseph d' Anchieta; Xerez de la Frontera, 1679. 5. *Noticias de la Historia General de las islas de Canaria*, por Don José de Viera y Clavijo, 4 vols. 4to. Madrid; 1773. 6. *Histoire Naturelle des Isles Canariens, &c.*, par MM. Barker Webb et Sabin Berthelot, &c.; Paris, 1839—1842. Also to the Reverend Licentiate Don Gracillano Afonso, Canon and Doctoral of the cathedral of Las Palmas, to whose private courtesy the writer is indebted for copious extracts from the records of the chapter, on which information is also to be found in 7. *Constituciones sinodales del obispado de la Gran Canaria y su santa Iglesia*, por Don Christoval de Camara; Madrid, 1631.

THE BISHOP OF MANCHESTER AND S. JOHN'S, HIGHER BROUGHTON.

It is with a heavy heart that we bring before our readers the facts which we are about to state. We have been in no hurry to plunge into strife with a Bishop. We have been blamed, perhaps justly, for our caution and too great scrupulosity. But, considering that the *Ecclesiologist*, by the testimony of foes as well as friends, has vindicated to itself a certain position in the defence of ritualism, we feel that not to expose church desecration, unrivalled since the days of Will Dowsing, would not only be justly chargeable with cowardice, but might be considered to be a betrayal of our cause. If we are to promote arrangements in one diocese, which, being attacked in another, we are not to defend, then all our principles are resolvable into a sort of fair weather æstheticism, and we are only playing at religion. This, by God's grace, shall never be said of us. And, therefore, from the heap of letters and documents referring to the subject, which now lie before us, we will give a brief account of the celebrated Broughton case.

In his reply to an "anti-popery" address, which reply has since appeared in the papers, the Bishop of Manchester wrote thus. He had

46 *The Bishop of Manchester and S. John's, Broughton.*

been previously referring to "symptoms" in the English Church "encouraging to Rome."

"Nor was the prospect less hopeful to her emissaries if going, (1) as I myself did a short time since, into a district church built in this diocese a few years ago, they found, as I did, (2) the three sedilia on the south side of the chancel, for priest, deacon, and subdeacon, whereas our rubric places the minister on the north,—(3) the piscina to wash the minister's hands, while saying the 'Lavabo' of the Romish service,—(4) the shelf for the cruets of wine and water for the priest alone in the Eucharist—(5) the altar tomb ready as a sepulchre (6) for the crucifix at Easter—(7) the almarie for the contributions of such as came to pray for the souls of the departed,—the Virgin Mary crowned in the stained glass above, the date of the erection of the church ingeniously disposed in a large M (for its first period, 1000) the Virgin's 'sacred emblem,' with A and Ω and I H S amid the emblems of CHRIST'S passion, the cross, nails, scourge, dice, coat, all copied duly from Romish artists, on the pavement beneath. Is this to worship in spirit and in truth—the spirit of protestant Christianity, the truth of Church of England ritual? (8.) I must add, to what I have said above, my sincere approval of the sorrow and regret with which these things, when recognised, were viewed by the incumbent and inhabitants of the district (who were, I believe, entirely free from blame), and their desire to join me in promoting their removal."

We have broken up the above extract into eight paragraphs. Of these *six*, we say it confidently, for we will prove it, contain direct or implied falsehoods. We will go through the whole in order: and then we will give our readers some further account of what Broughton S. John really is,—and of what, in his visit, the Bishop really did.

1. "If going, as I myself did, a short time since into a church, they found, as I did."

Now would not any reader of common sense and common honesty believe that the Bishop then, *for the first time*, went into this church, *for the first time* found these things at the period of which he is speaking? Can we imagine that the words bear,—or were intended to bear, any other signification?

The fact, on the contrary, is, to quote the words of a correspondent on the spot, that "the Bishop some time ago ceased to frequent his own parish church, and removed his sitting to this church, where he on several occasions officiated, without ever blaming the arrangements."

And, after this, to talk of "*going*, a short time since, into a church," where the Bishop had so often gone to worship, and "*finding*" what he had again and again seen, and seen without any expression of disapprobation!

2. "Three sedilia, on the south side of the chancel, for priest, deacon, and subdeacon, whereas our rubric places the minister on the north."

Here it would appear to be implied that the sedilia place the celebrant on the south side at the same time, or during the same acts, that the rubric places him on the north. No degree of ignorance can make such an assertion a mere mistake. The Bishop cannot believe that the sedilia were ever used by the priest during any part of the liturgy except the sermon. Now, then:—will he assert that the rubric places him on the north side during the sermon? Surely not. There is then

no shadow of opposition between the two; and the paragraph is false by implication.

We cannot help asking, whether the Bishop ever applied the rubric in the same way where there are two "altar chairs," the one to the north, the other *to the south* of the altar?

3. "The piscina, to wash the minister's hands, while saying the *Lavabo* of the Romish service."

Passing by the phrase, most extraordinary in one who has been occupied in education, *the piscina, to wash the minister's hands*, we observe that this paragraph can only mean that *the* use, the one only conceivable use, the designed and intended use of the piscina, was that the priest might therein wash his hands, while saying the *Lavabo*. The Bishop's words in the strongest possible way deny that he knows of any other employment for a piscina. It is possible that this may be unaffected ignorance: and we are the more ready to hope that it is so, because (as we regret to see) the churchwardens in their reply speak of the piscina as a mere architectural ornament. For their sakes we observe that the modern piscina can answer but one end,—the reception of the ablution of the chalice.

4. "The shelf for the cruets of wine and water for the priest alone in the Eucharist."

Here again the Bishop implies, that the use of the mixed chalice involves the denial of the cup to the laity. Here we can scarcely imagine ignorance so gross, as to shield the writer from a heavier charge. He might not know the strong Anglican authorities for the admixture of water. That Andrewes enjoined it, King James I. ordered it, Overall allowed it, Laud practised it, nay, that the book which seems a special favourite with examining chaplains, Palmer's *Origines Liturgicæ*, leaves it an open question, we do not expect the Bishop of Manchester to know. But we can hardly conceive him not to have heard that this apostolic use has always prevailed in the churches of the east, and, for the last 200 years, in that of Scotland: and we can scarcely imagine him to believe that, in these churches, the cup is denied to the laity. But, if he did know any of these facts, this paragraph also is false by implication.

5. "The altar-tomb ready as a sepulchre (6) for the crucifix at Easter."

This high tomb is that of a clergyman, a benefactor (we believe) to the church. Now, really, is it possible that a tomb of this description could *per se* be used as a sepulchre? The Bishop has heard something about Easter sepulchres, something about the reservation of the Host on Good Friday, something about Founders' Tombs; and he mixes up the three subjects that one false charge more may be brought forward. The Bishop may not know that the use of the Easter sepulchre is now universally discontinued throughout Europe; but he must be perfectly aware that this "altar-tomb," as he calls it, was absolutely unconnected with any such idea. There is no *implied* falsehood here.

7. "The almarie, for the contributions of such as came to pray for the souls of the departed."

This paragraph was wisely reserved to the last. The force of

nonsense can go no further. A simple receptacle for church plate, a money-box! If the door was kept locked, how did the money *get* in? If unlocked, how did it *stay* in? And whose money? That of those who come to pray for the dead! Does the Bishop imagine that people usually come up to church for such prayers as apart from others? or kneel at, or near, the altar, while engaged in them! He does not say *what* the money is for. Perhaps he remembers the contributions now usually exacted for permission to enter a cathedral, and supposes that before these mourners can pray, they must pay. But could it have been conceived that a man in his senses could ever even talk, we say nothing of writing, such trash, the nonsense of which is only equalled by the falsehood? The concluding sentences,—the awful terrors of the ~~affidavit~~ *affidavit*, we commend to our readers' amusement.

8. The inhabitants of the district, so far from expressing sincere regret at the above named decorations, and joining the Bishop in pressing their removal, were in arms against his sacrilege, and obtained a legal opinion on the possibility of punishing it. The circumstantial refutation of each point of the Bishop's "false witness," in a letter addressed by Messrs. Atkinson and Dodgshon, the churchwardens, to the "Manchester Guardian," would well deserve printing, did our space allow it.

And now, very briefly, to a still sadder task. Broughton S. John was originally a preaching house, such as people built about twenty years ago. The late Incumbent, the Rev. T. V. Bayne, (who is now with God,) added, principally from his own resources, a Middle-Pointed chancel, between 30 and 40 feet deep, and properly arranged. The Bishop's fury, on occasion of the visit to which we have been alluding, is described to us as having been perfectly *maniacal*. We hear on authority which we cannot doubt, of cushions and altar-cloths flung down, carved ornaments screwed off and dashed on the pavement, and this by the Bishop's own hands. We hear of the expression in reply to the question, who built the chancel;—"Mr. Bayne?—*Saint* Bayne, I suppose you mean: the man must either have been a knave or a fool,"—from the Bishop's own mouth. (We are quite sure, that if any of the friends of that excellent Priest happen to read these expressions, their feeling can only be one of thankfulness for the beatitude pronounced on them against whom all evil is said falsely for CHRIST's sake.) And we are informed that he also there and then expressed the wish, that the boys would break the stained glass windows of the church." How far the churchwardens, who have been so far as they could, defending Broughton, are "Romanizers," may be judged from the fact, that they shrink from fully exposing the Bishop (for there is much to which we have not alluded in the present paper,) lest it should be an inducement, to use their own words, "to cut themselves off from the Church of CHRIST, and ally themselves with that heretical and schismatical sect among us, which arrogates to itself the title of the Catholic Church."

Now, we beg leave to tell the Bishop, very quietly, but very decidedly, that these outrages shall not be borne. We are a strong party; we know our strength; we have right on our side; and no court, civil or ecclesiastical, but must be with us. True, in the diocese of Manchester, to quote the words of a correspondent, "all men shrink

from a contest with the Bishop who boasts that he never forgives, and always crushes those who withstand him." But such proceedings as this Broughton case bring their own cure; and we simply state a well known fact, when we say that, but for a legal difficulty connected with Broughton, and with that case only, Dr. Lee would ere now have been brought to justice.

At present he is branded in the sight of the world as the Bishop, who, in the house of Him Who is the Saint of Saints, dared to use the term *Saint* as a proverb of reproach; as the instigator of a mob to illegal acts; as the man who, near the tomb of a faithful Priest, resting from his labours in the midst of his own works, declared of him, that he was either a knave or a fool; and as the perpetrator of desecrations worthy of Will Dowsing or John Knox. *In patientiâ possidete animas vestras.*

THE ANCIENT STAINED GLASS WINDOWS IN S. NEOT'S CHURCH, CORNWALL.

(A Communication.)

THE beautiful and ancient stained glass which still remains in every window of S. Neot's church (in number sixteen), was restored at an immense expense in the year 1829, by the Rev. R. G. Grylls, patron of the living. Some description of these fine windows may not be uninteresting to the readers of the *Ecclesiologist*.

And first I shall describe the window known by the name of "the Creation Window." It is considered to be the most ancient of the whole, and was in a very perfect state before the restoration. The tracery lights are ten in number, and contain the angelic powers, with their inscriptions, as follows:—1. Tronus. 2, 3. Seraphim. 4. Cherubym. 5. Dominatus. 6. Principatus. 7. Angeli. 8. Virtutes. 9. Potestates. 10. Archangeli. The lights of this window are divided into fifteen panels, on which are depicted the following designs and inscriptions:—1. Our Lord marking out the world with a pair of compasses: "Hic Dominus designat mundum." 2. The separation of the land from the water: "Hic Dominus facit aquam et terram." 3. The creation of fishes and birds: "Hic Dominus facit pisces et volucres." 4. The creation of Adam: "Hic Dominus facit Adamum." 5. The creation of Eve: "Hic Dominus facit Evam ex Adamo." 6. The Lord commanding Adam not to eat the fruit of the Tree of Knowledge: "Hic Dominus Adamum præcipiebat de fructibus Paradisi." 7. The Temptation: "Hic Adamus frangit preceptum Christi." 8. The expulsion from Paradise: "Hic Angelus præcipiebat Adamum exire Paradiso." 9. Adam digging, Eve spinning: "Hic Adamus et Eva incipiebant laborare." 10. The sacrifices of Cain and Abel: "Hic Cain et Abel sacrificaverunt." 11. The death of Abel: "Hic Cain occidit Abel." 12. The Lord condemning Cain: "En sanguis fratris tui." 13. The legendary death of Cain by the arrow of

Lamech : "Hic Lamech sagittat Cain." 14. Adam on his death-bed ; his son Seth placing apple-pips from the Tree of Life into his mouth ; (the Tree of Life is in the distance, having in it the Infant JESUS, according to the legend) : "Hic Seth ponit tria grana sub lingua Adami." 15. In this panel the history of Noah is commenced, which is continued in the next window. Our LORD is seen bidding Noah to make an ark : "Fac tibi arcam."

The next window is divided into eight panels, and ends with the death of Noah. 1. The making of the ark : "Hic Noe facit arcam." 2. Two men rolling a barrel into the ark : "Hic Noe introivit in arcam." 3. The sending forth of the raven and the dove : "Hic misit corvum et columbam." 4. The dove bringing back the olive-leaf : "Hic columba, quam misit, revertit." 5. Noah and the animals coming out of the ark : "Hic Noe egressus est ex arcâ." 6. Noah's sacrifice : "Hic obtulit holocaustum super altare." 7. The sin of Ham, and the piety of Shem and Japhet : "Hic Cham vidit patrem suum nudum." 8. Noah's death : "Hic Noe mortuus est." The glass belonging to the tracery lights was destroyed, and a new pattern, representing the Eternal FATHER on a rainbow, after Albert Durer, substituted for the plain glass which was found there.

I shall next describe the Altar Window. Tradition reports this window to have represented the Last Supper. The glass found in it at the restoration, evidently belonged to another window, in which it has been now replaced ; and an entirely new representation of the Last Supper, from an ancient print in the British Museum, has been put up in the east window. The ancient glass remains in the tracery lights. The designs are as follows :—1. The Blessed Virgin Mary. 2. S. Mary Magdalene. 3. Mary, wife of Cleopas. 4. An angel having a shield with the arms of Valletort. 5. An angel kneeling : "Ave Maria, gratiæ plena."

The window to which the glass from the Altar Window was removed, is of four lights, each of which contains a beautiful single figure of the most elegant workmanship, as follows :—1. Saint Neot, patron saint of the church, in the dress of a pilgrim, with beads, pilgrim's staff, and scallop shell : "Sanctus Neotus." Beneath are the arms of the Callawy family. 2. Our Blessed LORD, holding an orb and cross, and a sceptre : "XPC." 3. S. Peter, with his keys, one of silver, the other of gold, and a book : "Sct̃s Petrus." 4. S. Paul with a sword in one hand, and a book in the other : "Sanctus Paulus." Beneath S. Paul are the arms of the Tabbe family, and beneath the two central figures, between the two coats of arms, is a scroll, inscribed as follows : "Ex sumptibus Johannis Tabbe, et Johannis Callaway, hanc fenestram facientium."

In the window at the west end of the north aisle is represented the legendary history of S. George. The lights are divided into twelve panels, and the subjects are as follows :—1. "Hic Georgius pugnat contra Gallos." 2. The execution of S. George before the altar of the Virgin : "Hic Galli mactant Georgium." 3. His restoration to life : "Hic beata Maria resuscitat eum e tumulo." 4. S. Mary the Virgin and two angels arming S. George : "Hic beata Maria armat

Georgium." 5. S. George slaying the Dragon; in the background are seen the King and Queen of Egypt looking out of a window, and their daughter bound to a tree: "*Hic mactat draconem.*" 6. S. George accused before the King: "*Hic capitur, et ducitur ante regem.*" 7. The torturing of S. George: "*Hic corpus ejus laceratur.*" 8. The King's son riding on S. George, who is being goaded on by two slaves, the one having a spear, the other a bludgeon: "*Hic filius imperatoris equitat super eum.*" 9. "*Hic pendent molarem ad eum.*" 10. "*Hic ponitur in furno cum plumbo.*" 11. In this the saint is seen dragged by a wild horse: "*Hic trahitur cum equo indomito.*" 12. The beheading of S. George; a priest is shriving him: "*Hic Georgius decollatus est.*" The tracery lights in this window had been robbed of their glass, and new was substituted, representing the slaying of the dragon, and the Cross of S. George.

In another window is represented the legendary history of S. Neot. It is divided into twelve panels, of which the designs are as follows: 1. In this panel is represented S. Neot giving up his crown to his brother, (S. Neot is supposed to have been Athelstan, king of Kent, who became a monk at Glastonbury in the days of S. Ælfeg, and delivered up his crown to his brother Ethelbald. S. Neot afterwards retired into Cornwall). "*Hic tradidit coronam fratri suo juniori.*" 2. S. Neot, kneeling before an Abbat who is reading from a book; one monk is placing a cowl on his head, and another is carrying a vessel of holy oil: "*Hic Perfectus est Monachus.*" 3. S. Neot was accustomed to repeat the Psalter daily in his well, and one day, when so doing, a doe fled for refuge to him from hunting: "*Hic, sedens in fonte, Psalmum psallens, cervam liberam fecit.*" 4. S. Neot had three fish in his well, given him by an angel, he was only to take one at a time, and the supply was not to fail: "*Hic tres pisces in fonte invenit, revelatione angelica.*" 5. Here S. Neot, ill in bed, is requesting a fish: "*Hic jubebat sibi piscem afferri.*" 6. His servant Barius breaks the rule; for, "*Hic Barius e piscibus alium torrebat, alium coquebat.*" 7. "*Hic Barius portabat duos pisces in disco.*" 8. Barius, by the direction of S. Neot, takes back the fishes, and they are restored to life: "*Hic Barius auferebat illos duos pisces iterum in fontem.*" 9. The oxen of S. Neot's Monastery were stolen: "*Hic boves furto sublati sunt.*" 10. When the oxen were taken four stags voluntarily submitted to the yoke in their stead: "*Hic jugum imponebatur cervis vice jumentorum.*" 11. When the thieves heard of this miracle, they repented, returned the oxen, and became monks: "*Hic fures compuncti boves restituerunt.*" 12. "*Hic Romæ a Papa benedictionem accepit.*" Along the cill of the window is the following inscription: "*Ex sumptibus juvenum hujus Parochiæ Scī Neoti, qui istam fenestram fecerunt, anno Dñi millesimo quingentesimo vicesimo octavo.*" This window, then, was presented by the young men of S. Neot's parish.

The next that I shall describe was presented by the young women of S. Neot's, one year after the erection of the young men's. The window is of four lights, each containing a single figure, as follows:— 1. S. Brechan, king of Wales, (circa 350), holding in his hand eleven heads, being those of his sons and daughters, all saints, to each of whom

a church in Cornwall is dedicated : "Sancte Brechane, cum omnibus sanctis ora pro nobis." 2. S. Mancus, Bishop of Cornwall, habited in his Episcopal robes, crosier, and mitre : "Sancte Mance, ora pro nobis." 3. S. Clere, (floruit circa 870, A.D.) also habited in Episcopal robes : "Sancte Clere, ora pro nobis." 4. S. Patrick, the great Irish saint, wearing the pallium, crosier, and mitre, (obit A.D. 465) : "Sancte Patrice, ora pro nobis." Below these four figures are twenty young women kneeling, and beneath them this inscription : "Ex sumptibus sororum hujus Parochiæ Sci Neoti, quæ istam fenestram fecerunt, anno Dni millesimo quingentesimo vicesimo nono."

But the matrons of the parish would not be outdone, and in the following year the *Wives* erected a window. It consists of four lights, each containing a single figure. 1. S. Mebered, in monastic garments, holding a staff in one hand, and a human head in the other : "Sancte Meberede, ora pro nobis." 2. Our LORD, wearing the crown of thorns, and displaying the five wounds ; in His left hand He carries the banner of the Cross : "JESU, FILI DEI, miserere nostrum." 3. The Blessed Virgin Mary, in a sitting posture, having the crucified LORD stretched upon her lap : "Sancta Maria, ora pro nobis." 4. S. Mabyn, bearing in her left hand a book, and in her right a palm branch : "Sancta Mabena, ora pro nobis." Along the bottom are twenty figures of matrons praying ; and this inscription : "Ex sumptibus uxorum hujus Parochiæ Sci Neoti e parte occidentali istam fenestram vitream facientium, anno Domini millesimo quingentesimo tricesimo."

The next window that I shall describe is also of four lights, each of which contains a single figure. 1. S. Stephen, the protomartyr, pointing with one hand to a pile of stones which is resting on the other : "Sancte Stephane, ora pro nobis." Below him are a man and a woman kneeling before a faldstool. 2. S. John, Evangelist ; he holds a book under one arm, and his hand points to it : "Sancte Johannes, ora pro me." Below is a monk praying. 3. S. Germanus, habited in his mitre and crosier ; (he was Bishop of Auxerre in France, and was sent over into this country to withstand the Pelagian heresy) : "Sancte Germane, ora pro me." Beneath him is a woman praying. 4. S. Callawy, dressed as an Ecclesiastic, and carrying a book in one hand, and a Cross in the other ; "Sancte Callawy, ora pro me." Beneath is a woman kneeling at a faldstool. A coat of arms bearing the date of 1577, is found in this window, but it is not likely that such a window was erected in Elizabeth's reign, and the shield in question appears to have been inserted. The date of the window, as far as can now be ascertained, is circa 1530.

Another window, given by a Mr. Harris, is also of four lights. In each light is one single figure, as follows. 1. S. Andrew, with his Cross and a book. Below are a man and a woman kneeling at an altar. "Sancte Andrea, ora pro nobis." 2. S. Leonard, (Bishop of Limosin, France, circa A.D. 490), having mitre and crosier. In one hand he holds a book, and from the wrist is hung a fetter, (according to the legend). Below him is a figure of a man kneeling at a faldstool. — "Sancte Leonarde, ora pro me." 3. S. Gregory the Great, Bishop of Rome, with the triple crown and the double cross : "Sancte Gregori,

ora pro nobis." Beneath him are a man and a woman, kneeling. 4. S. John Baptist, holding an "Agnus Dei," upon a book, and pointing to it: "Sancte Johannes Baptista, ora pro nobis." Beneath him are three women kneeling. Along the bottom runs this legend: "Ex dono et sumptibus Radulphi Harris, et ejus labore, ista fenestra facta est." This window is very similar to several others in the church. It is probable that Mr. Ralph Harris, who was evidently a glass painter, made the other windows which are like this, (seven in number,) and that, in consideration of his having received so large an order, he presented to the church the one which I have just described, circa 1530.

The next window was given by some members of the Martyn family. It is of four lights, and contains various figures in the lights. 1. S. Stephen, as before: "Sancte Stephane, ora pro nobis." 2. S. John, Evangelist, as before: "Sancte Johannes, ora pro nobis." 3. The Crucifixion. At the foot of the Cross simply a bone and a skull. Above, "I.N.R.I." — "JESU, FILII DEI, miserere nostrum." 4. The Blessed Virgin Mary, and the Holy Infant: "Mater DEI, esto propitia." Beneath them all are small figures praying, and this legend: "Orate pro animabus—Martyn et filiorum suorum, qui istam fenestram fieri fecerunt." In the tracery lights are the following three designs: 1. A beautiful representation of a Passion Flower. 2. The arms of the Martin family; i.e. argent, a chevron gules between three martins proper. 3. The Crown of Thorns, and the Monogram, "JHC." I am inclined to fix the date of this window earlier than the preceding, circa 1500, or perhaps as far back as 1450.

Another window was given by three members of the Borlase family. It represents the following subjects: 1. S. Christopher, having the Child Jesus on his back: "Sancte Christophere, ora pro me"; and a kneeling figure of a man. 2. S. Neot, habited as a monk: "See Neote, ora pro me," and a female figure. 3. S. Leonard, as in a window already described: "Sancte Leonarde, ora pro nobis"; and several kneeling figures. 4. S. Catherine, with her wheel and sword. Several female figures, and the legend: "Sancta Catherina, ora pro nobis." Along the cill of the window is the following legend: "Orate pro animabus Catharinæ Burlas, Nicolai Burlas, et Johannis Vyvyan, qui istam fenestram fieri fecerunt." In the tracery lights are the following designs: 1. A crown. 2. The Agnus Dei. 3. "IHC."

The next window which I shall describe is a very gorgeous one; it was given by some members of the Mutton family, and would be a good model for modern study. It is of four lights, each of which contains an exquisitely executed figure of one of the Evangelists, with legends above and below on scrolls. The colours are beautiful, and the drapery excellently drawn. 1. S. Mark with the winged lion. Above is the legend: "Initium Evangelii Jesu Christi, Filii Dei, sicut scriptum est in Isay propheta." Below is: "Sancte Marce, ora pro nobis." 2. S. Luke, with the winged bull. Above: "Fuit in diebus Herodis Regis sacerdos quidam nomine Zacharias." Below: "Sancte Luca, ora pro nobis." 3. S. Matthew, with the angel. Above: "Liber generationis Jesu Christi, Filii David, Filii Abraham." Below: "Sancte Matthæe, ora pro nobis." 4. S. John, with the eagle, and a palm branch

in one hand. Above is the legend: "*In principio erat Verbum, et Verbum erat apud Deum, et Deus erat Verbum.*" Along the cill of the window is an elegant scroll, held by four hands emerging from clouds, and bearing the following legend: "*Laudatus Dominus Deus Israelis, quia visitavit et fecit redemptionem populo Suo, et erexit Cornu Salutis nobis in domo Davyd servi Sui,*" and "*Orate pro animâ Johannis Mutton, hujus Ecclesiæ Benefactoris.*" Circa 1400. In the tracery lights are the following designs:—1. The *Agnus Dei*. 2. A chalice, containing a wafer, the monogram *IHC* thereon, and the four nails of the crucifixion. 3. A crown.

The remaining three windows had been so shattered, that it was found impossible to make any thing out of them; in two of them, the tracery lights retained the original glass in a perfect state. These two are of four lights each, and have been filled with modern glass made so as to match the old as closely as possible, and fairly executed. In the lights are severally represented:—1. "*Corpus Domini demissum.*" 2. "*Domini Sepultura.*" 3. "*Domini Resurrectio.*" 4. "*Domini Ascensio.*" In the tracery lights the original designs remain as follow:—1. The Resurrection of the Lord. 2. S. Thomas, holding a spear. 3. S. John, holding a chalice. The empty lights of the other window are filled with four subjects taken from the Acts of the Holy Apostles:—1. "*Descensus Spiritus Sancti.*" 2. "*S. Stephanus lapidibus oppressus.*" 3. The Conversion of S. Paul: "*Domine, quid me vis facere?*" 4. "*S. Pauli Apologia coram Felice.*" The original designs remain in the tracery lights, and represent the Annunciation of the Blessed Virgin Mary. In the centre is the Holy Dove; on the right of it the Virgin Mary, standing before a desk, on which is a book. Legend: "*Ecce ancilla Domini, fiat mihi secundum verbum tuum.*" On the left is S. Gabriel, the angel, kneeling, and holding a sceptre: "*Ave, gratiæ plena, Dominus tecum.*" One window remains to be described. This had been utterly demolished, with the exception of one coat of arms in the upper part. There is a tradition in the parish that it was formerly an "armorial window," and it was determined to continue it as such. It has been filled with the arms of the Grylls family, and of the families with whom they have intermarried. Along the cill of the window runs the following legend: "*Omnes hujus ecclesiæ fenestras, incuria et vetustate collapsas, per annos 1826, 1827, 1828, 1829, e re privatâ restauravit, redintegravit, ornavit, Ricardus Gerveys Grylls, Helstoniensis, olim ab 1792 ad 1820 hujus parochiæ Vicarius, et adhuc patronus; suo filio Henrico Vicario; præfecto operis Johanne Hedgeland, Londini; pictore, J. Nixon; opifice, B. Baillie.*" The Church, the parish of S. Neot's especially, owes a debt of deep gratitude, in which every ecclesiologist will share, to the reverend restorer of these beautiful windows. The glass was, so to speak, tottering between the monials, and but for the great liberality of Mr. Grylls, would by this time in all probability have been irremediably dilapidated. They now afford a mine of ancient church glass, for the original character has been excellently preserved, and they are an invaluable study for the architect and the ecclesiologist. They are a standing proof of that excellent canon so frequently laid down in the

Ecclesiologist, "That single figures are by far the best for church windows." And here we have not only for our authority the manifestly superior effect of single figures, as exemplified in the windows of S. Neot's church, but also the fact that the ancient designers preferred them; for, out of the sixteen windows of S. Neot's, while five are mosaic, one armorial, and two subject (and these are modern windows), there are *eight* that have single figures. It is supposed that the Creation window is the earliest of these: probably the *glass* is; the window is *not*, but the glass does not fit the window. Some have gone so far as to consider it to be First-Pointed. I cannot allow this; it appears to be late Middle-Pointed. The Noah window is perhaps of the same date. The window presented by John Mutton, Esq., I imagine to be early Third-Pointed, perhaps circa A.D. 1400. Three only retain their dates, and these are 1528, 1529, 1530. The other windows are all Third-Pointed, somewhat late; perhaps it would not be right to assign an earlier date than 1485 to any of these.



CHURCH NOTES FROM NORMANDY.

(A Communication.)

S. Honorine, Gravelle.—This noble Norman cross church, built, as it is said, by the architect of S. Cross Church, Winchester, is admirably situated at two miles from Le Havre, on a sort of terrace on the side of the côte which backs the town. The plan is choir and nave, with aisles, central tower and transepts, and two western towers, of which one only remains, having small crypts. The choir is of three bays, the arcades and windows being First-Pointed. The east windows, two, with an external buttress between them, like the Oxfordshire small churches of the later style, are double lancets, with a simple circle in the head; the clerestory windows circular lunettes, which I noticed in several churches, but could not decide whether they were original or not. The tower is not lofty externally, but forms a fine lantern, with four noble (circular) pier arches and piers. The nave is of five bays; the piers monoliths, with the ordinary cushion caps and square bases. The clerestory windows are small Norman ones. The windows, with the exception of the west window, are all Norman. The west window is good Middle-Pointed, reticulated quatrefoils, but not all of the same size. The church has been put in substantial repair, and the nave and north aisles restored and refitted, but not well. The vaulting appears to have been throughout quadripartite, with First-Pointed or Transition moulded ribs. This has been reproduced in the nave, nave aisles, and transepts, in plaister, and the walls plaistered and marked in large courses; in the choir and choir aisles the old remains, but is rather dilapidated. The altars and fittings of the choir and choir aisles are bad, and much worn, renaissance; those of the rest of the church rubbishing new ones. The nave is full of deal pews, of the most offensive medium height, and

hardly kneelable in : in front of one detachment of them is a "squire's pew," square, carpeted, and with a table in it. The pulpit is new, and very bad ; the choir and sanctuary have no screen, or veil of any kind. This, one may hope, will be rectified when they come to restore this part of the church. There is in the north transept (chapel of the Blessed Sacrament) a new altar, by far the best in the church, though not very good either. In the north-west tower is the font ; as far as I could see (it being railed in) it is an ancient Norman one. The exterior has been plainly, but not nicely restored : the roofs are slate, and a broach of the same covers the central tower. Under the south-west tower is a small crypt with an apse, now filled with rubbish. Under the remains of the other west tower I could trace a similar one, and from marks of a roof between the towers, and the late character of the west window and door, I am inclined to think the towers were once engaged, and perhaps the part between used as a narthex. In the churchyard is a very good and perfect cross. It stands on two octagonal plinths and one square one, and seems about eight feet by two and a half or three. The shaft and limbs are octagonal, with a running pattern of ball flowers along the alternate faces. On one side is our Lady and Child, on the other the rood, both surrounded by a raised and pierced quatrefoil. The humbler graves in this churchyard were very nice : plain wooden crosses and the *priez pour lui* or *elle* : the finer ones were gaudy and less Christian.

Chapel of the Blessed Virgin Mary in the petit-seminaire at Yvetot.—A modern Middle-Pointed chapel, built seven years ago by M. l'Abbé Robert, one of the masters. It has six windows on each side, with a triliteral apse, also with three windows. All the windows are similar, two-light, with large multifoil circles in the head. The altar, a temporary wooden one, is against the east wall of the apse. On the other two sides are niches (with canopies) with statues of the Blessed Virgin and Child, and S. Louis, beneath which are shelves used for credences. The next bay is included in the sanctuary, ascended by three steps ; and under the windows are statues of SS. Romain and Gertrude, in niches with canopies. The sides of the sanctuary have a stone bench table, which is continued in the choir. The benches in front of this for the boys are merely temporary, as are the chairs used for sedilia. There is no ante-chapel. At the west end are two doors, one of which leads into the sacristy, and between these, and for a little way up the sides of the chapel, are stalls occupied by the masters (twenty in number, of whom fourteen are priests) with subsellæ. The superior sits in the middle stall. Over these stalls, (which are arranged round the apsidal termination of the west end,) is a small tribune, or gallery, latticed for the *sœurs de charité* and visitors. The great want in the chapel now is stained glass, which it is hoped will be gradually supplied. Also the roof is plaster vaulting : wood would of course have been preferable, though probably too dear for the limited means of the pious builders. Besides the chapel, there are two rooms, fitted up as oratories with altars, in the house. There is no attempt in these at anything but seemly neatness. The chapel on the whole is satisfying, being decidedly religious, but by no means faultless ; allowance

being made for limited means, and for the time at which it was built. The exterior is quite plain, with square buttresses, pedimented, a slate roof, of sufficient pitch, and a large statue of the Blessed Virgin, gilt, on the point of the apse.

Notre Dame, Mantes.—One of the finest parish churches I know, consisting of choir with aisles, circular apse with retrochoir, and seven radiating chapels, (three with trilateral apses,) nave with aisles, and two western towers engaged. The choir, of two bays, is merely one of arrangement, the piers and vaulting being similar throughout choir and nave. These vary in form, but always in pairs, and the basis being throughout a cylinder, with four or more shafts attached or engaged. The caps are throughout square. The apse has seven narrow stilted arches on monolith cylinders, with square capitals. The soffits square, with rolls at the angles. Above these the triforium gallery, (which is very lofty, and vaulted throughout the church, being of the same width as the aisles and retrochoir,) extends round the entire apse, and is pierced with seven roses, of great size and beauty, set in oblique splay, so that they all present themselves to the eye at once from the entrance of the choir. The triforium arcade is of three arches, on slender shafts, (square capitals,) under one very shallow arch. The triforium windows, and two of those of the nave aisles, (the two easternmost,) are beautiful Middle-Pointed ones, as are those in the chapels, but the aisles and clerestory have merely plain Pointed windows, without monials. The towers open into the aisles and into the nave; into the latter by two lofty arches the whole height of the triforium and clerestory, which has a very fine effect. The west window is a magnificent rose. The church is vaulted throughout with simple quadripartite vaulting, with roll ribs. This church was once filled with splendid stained glass, which must have made it glorious. It has now none but some good modern glass in the lady chapel, which is also a good specimen of modern polychrome. Externally the church is not so striking, except the west end, which is a fine composition. The centre has a splendid late Middle-Pointed portal, with a noble Majesty and our lady in the tympanum under a lofty pediment. Over this are three lancets under a hood, and a noble rose (I should think of the same date as the portal) under a fine gable: the towers have handsome portals with pediments, two lancets and then one. The upper part of the towers (one has been recently taken down to the roof line, being dangerous, and the other is much patched and decayed), must have been rather curious than beautiful. The tower still remaining has an external double gallery, (one over the other,) with slender shafts and a pierced parapet, as far as I could make it out. This church has great unity of design, and the frequent recurrence of the mystical numbers, three and seven, is well worthy of attention. It is said to have been built by S. Louis and his mother. In part of the west end is the spot where tradition says that William the Conqueror received that injury (by the fall of his horse) which ended his life. The arrangements are poor, and not free from objection, the choir rails being wide apart, and of common iron, &c., but there are no pews. At first mass (six o'clock) there was a fair congregation, and several communicants.

Broughton church, by the Bishop of Manchester, were brought under the notice of the Committee.

The following letter was read, from an eminent ecclesiologist, inclosing a sketch of a couple of pigs, littered in a beautiful and perfect First-Pointed niche, and entitled "A stall in Croxden Abbey :"—

"To the Editor of the Ecclesiologist."

"SIR,—The *Ecclesiologist* has occasionally treated the public to sketches of other matters besides windows and mouldings. And I have generally found them full as instructive as useful.

"There is a group in an early number of altar, pulpit, popular preacher, and clerk's pew, which none of us are likely to forget. I cannot help thinking that good effect might be produced by reverting to the same practice. I want you to set some of the *desecrations* which are going on, before people's eyes. I think we are now strong enough to uproot them. Those who have uprooted pews need not despair of uprooting Pelion and Ossa.

"I send you a sketch of things—'quæque ipse miserrima vidi.' Going to see the works in progress at Alton (Lord Shrewsbury's schools, &c. and his hospital for what his *schoolmaster's* son described to us as a foundation for super-*animated* Clergy) I halted to look at the ruins of Croxden Abbey, of which Lord Macclesfield is the proprietor. The high road goes over the high altar, stone coffins are lying open in the field, the cloister-quadrangle is the fold yard, and my sketch will show you the rest."

Another valued ecclesiologist, in sending up his name for the proposed Burial Guild, adds the following valuable facts, which he will, we are sure, forgive us for making more extensively known in these pages :—

"On a late melancholy occasion in my own family, I undertook to arrange the funeral of a dear relation. Under very unfavourable circumstances, I insisted on every thing of the simplest kind. I dispensed with hired cloaks, with gloves and hatbands, with all attendance save the bearers (three of whom were however of necessity strangers) with all trappings, feathers, and such foppery. The churchyard was more than three miles distant. I was obliged therefore to have one coach and pair, and hearse and pair. The bearers went on before in another conveyance. The coffin was of plain elm, with a large plain cross of elm or oak on the top, four plain handles, no nails, stamps, or plate.

"By insisting on this, my family were saved all the undertaker's honours and obsequiousnesses, so hateful at such a time ; and all expressed the relief thus afforded them. The expense in this case was under £14. If I had left it to the undertaker in the usual way, it would probably have been upwards of £40 ; and even this £14 I might probably have reduced, for there were no particulars in the bill. But this was only a secondary consideration, and I was satisfied with what I had done.

"Of course I had at first the usual assurance of the undertaker that 'everything should be done handsomely, as with Mrs. So and So,' &c.

but I stopped him at once, and wrote down on paper what I did *not* want, as well as what I did.

"If it had been in my own village, I could of course have managed better, and at less expense than £5.

"I write this as I feel that the knowledge of such cases may be useful, for this was done under unfavourable circumstances in many respects. The only matter in my favour was that the deceased was of my own family, and that I could take the case in my own hands, without there being any one who had any right to make uncharitable reflections upon the mode on which I decided the funeral should be conducted."

A Second Part of the Hymnal Noted was approved of, and it was resolved that the words should be published separately, in as cheap a form as possible for use in congregations.

OXFORD ARCHITECTURAL SOCIETY.

THE first Meeting during Michaelmas Term was held on Wednesday, the 30th of October, 1850; the Rev. W. Sewell, B.D., President, in the chair.

Mr. G. R. Portal, Christ Church, secretary, then read the report, which stated that, since the last meeting, many opportunities had occurred of promoting the objects of the society; but the point to which the committee would refer with the greatest gratification, was their reception of the Archæological Institute, on which occasion the president had acted in a manner worthy of the importance of that body, and of the position which the Architectural Society might justly claim to itself in Oxford.

The committee had received applications for assistance towards the building of S. Andrew's Cathedral, Sydney, and of S. Peter's church, Northampton.

They had also received application relative to the best persons to be employed in the erection of a memorial window in Worcester cathedral, and also of a monumental brass in a country church.

They would also desire to direct attention to three special services to take place in Dorchester Abbey church on Saturday, the 9th instant, and the Monday and Tuesday following; one object being to raise the funds necessary to restore and reseal that part of the Abbey church at present used for the celebration of divine service. Every facility would be given for conveying persons to and from Oxford by the railway in time for the services.

The low state of the special building fund prevented the committee from assisting correct restoration and arrangement so far as they could desire, while the subscriptions that were in arrear precluded them from extending the influence of the society to the extent which the numerous opportunities now occurring would otherwise enable them to do.

They regretted to announce the resignation of the office of secretary by Mr. Wilmot, of Christ Church, whose extensive knowledge of

architectural examples rendered his assistance very valuable; and also of that of librarian by Mr. Whately, of Christ Church, whose able discharge of his laborious duties could not be passed over without acknowledgment; they were however fortunate in having secured the services of Mr. Meyrick, of Trinity College, to supply the place of secretary, and of Mr. J. H. Parker to fill that of librarian.

Dr. Bloxam, of S. Mary Magdalene College, proposed, and Mr. Portal, Christ Church, seconded a vote of thanks to Mr. Sewell, the president, for the magnificent manner in which he had entertained the Archæological Institute, which was carried by acclamation. Mr. Sewell returned thanks, and called on Mr. J. H. Parker for his highly interesting and learned paper on the Churches of Oxford. Mr. Millard, of S. Mary Magdalene College, then gave an interesting account of some churches in Worcestershire, the result of his vacation rambles, and after some remarks from various members, the meeting adjourned.

A meeting was held on Wednesday, November 13th, 1850, the Rev. C. W. Heaton, M.A., Jesus College, in the chair.

The following gentlemen were elected members of the society :—

Mr. W. Egerton, Christ Church.
The Marquis of Lothian, Christ Church.
Mr. D. C. Lathbury, Brasenose College.

The names of Dr. Bloxam, of S. Mary Magdalene College, and the Very Rev. W. D. Conybeare, Dean of Llandaff, were added to the list of vice-presidents.

Mr. G. R. Portal, secretary, read the report, which announced that a grant of £5 had been made from the special building fund to the incumbent of Roddington, Shropshire, who was restoring his church by the assistance of Mr. Harrison. Plans for other churches had been submitted to the inspection of the committee, and it had been determined to present the publications of the society to S. John's College, Auckland, New Zealand. A grant of £10 had been voted to the Abbey Church of Dorchester.

Mr. Robinson Thornton, of S. John's College, then read a paper on music, considered as an element in public worship :—"This subject may at first sight seem one which ought not to be introduced in an architectural society. But we may see philosophically, and trace in the writings of Plato and Aristotle, the connection between the kindred arts of architecture, painting, poetry, and music; and perceive that music stands in the same relation to architecture as poetry to painting, one being to the ear what the other is to the eye. And further, our churches being not mere preaching-houses, but houses for united prayer and praise, it cannot be out of the architect's province to consider the best mode of performing these duties. The chief portion of the Church service is *praise*. The most appropriate music for the greater part of this service of praise, consisting as it does of Psalms and Canticles, is to be found in the Ambrosian, or, as they are commonly called, Gregorian chants, which are infinitely preferable to all Anglican chants and services. They ought not to be harmonized, but sung in unison :

no harmony, but that of the octave, was known to the early musicians. Ornate music is to be allowed only in anthems. The usual substitute for these is the metrical hymn, which may be performed where choral power does not admit of a more difficult anthem. Metrical versions of Psalms are not to be used for this purpose : and for hymns and music, at once orthodox and dignified, we had best revert to the old hymnals. With respect to the prayers, the order of the Church is that they should be *said*, i.e., recited in monotone. The objections to this practice arise only from ignorance or prejudice ; and it is certainly in harmony with the spirit at once of our Prayer Book and our architecture. To these remarks we must add some observations on the acoustical arrangement of churches. We shall find on trial, that the type of a church ecclesiologically correct is best suited for the projection of sound into the body of the nave, and its propagation there. Organs, if they are thought necessary, may well be placed in a recess near the sacristy, so as to allow the organist to sit among the choir." This paper concluded with a quotation from Rabanus Maurus, lib. iii. de Instit. Clericorum.

A debate arose on the conclusion of Mr. Thornton's paper on the subject of church music, in which Mr. Millard spoke in favour of Anglican chants ; Mr. Chamberlain, Mr. Miller, and Mr. De Romestin, more or less against them, and Mr. Lygon defended the English composers of the sixteenth and seventeenth centuries. Before breaking up Mr. Chamberlain was anxious to express a wish that an abstract of papers read before the society might be given more at length in the newspapers. The secretary explained that such papers were given at full length, or in a lengthened analysis, in the annual reports of the society, and that often the columns of the newspapers were too crowded to admit of prolixity. Before sitting down he would recommend members of the society to visit S. Thomas's Church, if they wished to hear music introduced with good effect into parochial worship.

A Special General Meeting took place on Wednesday, November 20th, 1850, for the purpose of electing officers for the ensuing year. The following gentlemen were elected :—

FOR PRESIDENT.

The Rev. the Principal of Brasenose College, by acclamation.

TO SERVE ON COMMITTEE.

The Rev. W. Sewell, B.D., Exeter College.

Mr. Edwin Palmer, M.A., Balliol College.

The Rev. W. B. Heathcote, B.C.L., New College.

Mr. G. J. Chester, Balliol College.

Rev. J. E. Millard, M.A., Magdalene College.

FOR AUDITORS.

Rev. J. Barrow, M.A., Queen's College.

Rev. J. Earle, M.A., Oriel College, Professor of Anglo-Saxon.

AS ORDINARY MEMBERS OF THE SOCIETY.

The Rev. W. F. Addison, M.A., Perpetual Curate of Dorchester.

Mr. J. D. S. Jones Parry, University College.

Mr. Thomas Joy.

A meeting of the society took place on Wednesday, November 27th in the society's rooms, Holywell. The Rev. the Principal of Brasenose College, returned his thanks to the society for his election to the office of President. A vote of thanks to the late President, the Rev. W. Sewell, was proposed and seconded by Mr. Wayte and Mr. Portal, and acknowledged by Mr. Sewell. The Earl of Dalkeith, Christ Church, was elected a member of the society. The annual officers retained their respective offices, viz., Mr. Wayte of Trinity College, that of treasurer; Mr. Parker, that of librarian; and Mr. Portal, of Christ Church, and Mr. Meyrick, of Trinity College, that of secretaries. The report acknowledged with pleasure the bequest of the distinguished antiquarian, the late president of Trinity College, a handsome copy of Britton's *Antiquities*, and urged on all members of the society to promote the objects of the society during the vacation, especially by making known the advantages belonging to the special building fund, and gaining support for it from the country at large.

Mr. Matthew Bloxam, author of the "*Principles of Gothic Architecture*," read an erudite paper on "*Ancient Monastic Arrangement*." After some prefatory remarks, he stated that the Monastery was placed within a walled enclosure or close of several acres in extent. The principal entrance was through a gatehouse north-west of the Conventual Church, and at some little distance from it, over the gateway, or attached to the gatehouse, was frequently a chapel. The principal monastic offices were arranged round a square or quadrangular court, called the cloister court. The nave of the conventual church bounded this court on the north side. On the east side was the chapter-house in a line with the south transept of the church, a narrow passage or apartment only intervening between them. In a range with the chapter-house and continued beyond the cloister-court southwards were the Abbot's or Prior's apartments or lodgings, constituting a complete mansion, with a chapel and other offices. On the south side of the cloister court was the refectory, with a kitchen adjoining it.

In the south wall of the refectory, near the east end was a pulpit, and beneath the refectory was often a vaulted cellar. Of the few remains of S. Frideswyde's Priory at Christ Church, Oxford, the ancient refectory, now converted into rooms, is standing, and exhibits on the south side externally the projection which formerly contained the pulpit. Some remains of the Prior's lodgings may be also traced. On the west side of the cloister court was the dormitory, with various offices, or an ambulatory beneath it with the entrance into the court under that part of the dormitory which adjoined the church. The connection between the dormitory and the church was also pointed out. To this general mode of arrangement there were, however, frequent exceptions. Mr. Bloxam's paper elicited some remarks from the President, the Secretary, and the Librarian, after which the meeting was adjourned.

BRISTOL AND WEST OF ENGLAND ARCHITECTURAL SOCIETY.

THE Annual Report, for 1850, has been published; the following are extracts from the statement of the Committee:—

“Your Committee have ventured to give advice to the authorities at Wells Cathedral, urging them to the adoption of oak stalls in the choir in preference to stone. They received a very courteous communication from the Dean of that Cathedral on the subject, but it appears that the taste of Wells has prevailed in favour of stone stalls.

“That most interesting remain, the chancel of S. John the Evangelist, Elkstone, near Cirencester, came under the notice of your Committee. They strongly urged the employment of a first-rate architect, to preserve it, if possible, in the state it has been for so many years, and Mr. Scott was corresponded with on the subject; but in consequence of his pressing engagements, he was not able to attend to it at once, and other persons were employed, through whose agency the work has been taken down and rebuilt: the peculiar character of the Norman arches being entirely lost.

“The repair, and in fact preservation, of the tower of S. Michael's, Othery, Somersetshire, has also been under the direction of your Committee; and they are happy to report, that after very great difficulties it has been satisfactorily completed. The chancel of this church is now about to undergo a thorough reparation, which will then render this church as complete as to its internal arrangements as could be wished.

“S. Michael's, Buckland Dinham, has also undergone many of those improvements through the spirited exertions of the vicar, which were contemplated in the last report. The First-Pointed chantry on the south side has been rebuilt, the original features being carefully reset. The gallery has been swept away, and the western arch opened to the church. The western window has been restored and filled with painted glass, the design being the patron saint supported by the angels Raphael and Gabriel. A very handsome and substantial lych gate has been erected at the entrance to the churchyard, after the pattern of the one at Clifton Hampden, near Oxford.

“The whole arrangement of the church of S. James, Mangotsfield, near this city, was submitted to your Committee, and many important suggestions were offered, but how far they have been carried out your Committee have not had the opportunity of judging.

“The arrangement of S. Mary's, Compton Dando, Somersetshire, was also supplied by your Committee, and they are happy to report that the good work of the demolition of the unsightly pews has commenced, and new open oak seats with tile flooring are being placed in their room.

“Your Committee were consulted, and gave the best advice in their power on the formation of an architectural society for the county of Dorset. They are not however aware how far the matter has progressed, but it is very cheering to know that the cause of ecclesiastical

architecture is fast advancing in that county, and on a scale of magnificence with regard to the splendid abbey at Sherborne, which few counties can boast of.

“ There have been frequent communications with that very important body, the Northamptonshire Architectural Society, for the purpose of establishing more intimate union between the two societies. Among other things, a plan for the union of reports of several societies was submitted to this Committee, which though they entirely approved of, as calculated to advance the best interests of ecclesiology, they were obliged to decline falling in with, for fear of exceeding the means which the finances of this society have at command.

“ Before closing their report, the Committee wish to advert to the fact that they have received notice from the Archæological Institute of Great Britain, that they purpose holding their meeting in 1851 in this city. Local secretaries will be required to prepare the way for them, and it is hoped that that hospitality for which Bristol is so widely celebrated will be extended freely to a body of gentlemen who invariably discover many hidden architectural treasures, and stir up an active spirit in the several branches of ecclesiology and archæology.”

Appended to the Report is a very able paper on bells, read before the Society at the general meeting on December 10th, 1849, by the Rev. H. T. Ellacombe. It is illustrated by several engravings; one of a bell, showing the technical names, in Latin and English, of each part; another drawing, showing a bell-wheel, from a fine ancient example at Dunchideock, Devon; a third, of a modern wheel, with the technical names of the parts; a fourth, of various details, separately given; and the last, showing a plan of the head-stock, looking down on the bell, and an elevation of the bell and stock. The paper itself is particularly worth reading. We extract an important observation from its conclusion:—

“ It is of the greatest consequence that the timbers should take their bearing independent of the masonry, that is, *not fixed into it*.

“ If in the course of years, as will be the case, the frame should vibrate or get rickety, it should not be made steady by putting wedges between the beam ends and the walls, as is commonly done by inexperienced workmen, but it may be easily stiffened by driving hard oak or iron wedges in at the backs of the tenons of the *braces*, in the mortices in the cill pieces.

“ The construction of the timbers or cage of S. Paul's, London, may be taken as a good example of hanging heavy bells in a belfry. The timbers should always be laid on wooden plates, the whole resting either on stone corbels, or on a set off formed in the wall. It is not the downward pressure from the weight of metal, but the lateral pressure or vibration caused by the motion of the bells, which does the mischief, especially if any of the timbers are let into the walls or touch them laterally. To avoid this a well constructed cage is trussed and braced diagonally with most substantial timbers, the weight of the whole, if properly rested on corbels or set offs, keeps it steady. The higher the bells are placed in the tower, the more does the vibration caused by ringing them affect the masonry.”

THE ARCHITECTURAL SOCIETY OF THE ARCH- DEACONRY OF NORTHAMPTON.

THE Fourth Report of this Society has only lately reached us, though it appears to have been long published. We mention it for the especial purpose of calling attention to a valuable paper "on the use of brick in ecclesiastical architecture," read at Oundle, by the Rev. Thomas James: not that we fully agree with it, particularly as regards Mr. James' unqualified commendation of the "Lombard" church at Brixton. The subject cannot but benefit by full discussion.

NEW CHURCHES.

S. Mary, Colton, Staffordshire.—By a very curious mistake, we noticed in our last number, as the designs for this church, what were in truth the original sketches for S. Peter, Treverbyn; and which were, as we then truly said, better in many respects than the drawings of the latter church as actually built. Mr. Street has since permitted us to examine the real designs for Colton, and we hasten to repair the accidental injustice we have done him. The tower of the old church, and also its south chancel-aisle, both of a coarse First-Pointed style, are to be retained, as well as the arcade—a Middle-Pointed one—between this aisle and the chancel. The new parts are to be of a good Middle-Pointed style. The complete plan will comprise nave, with aisles, without a clerestory, chancel, with south aisle, west tower, and south-west porch. The chancel is of noble length, and properly arranged. The eastern part of the (ancient) chancel-aisle, which retains its sedilia, &c., is to be used, we presume, for sacristy; an arrangement which, under the circumstances of the case, is perhaps the best that could be adopted. We are greatly pleased with the detail throughout; it is varied, but characteristic and vigorous. An external arched and recessed tomb, between two buttresses, on the north side of the chancel, intended for the founder, (who is the present rector,) is exceedingly well treated, and gives an interesting and beautiful detail to the design. Besides the ample precedent for this arrangement, it has in Staffordshire the authority of a prevalent localism. We are not quite sure whether the spire, and the parapets and pinnacles, which Mr. Street means to add to the tower, are not too consciously picturesque. A grated aperture for ventilation, in the eastern part of the north wall of the north aisle, is, we think, made too prominent. Is it well placed for its purpose? and might not such an apparatus, in a church like this, with three separate gabled roofs, be placed within the valleys of the roofs, so as to be less obtrusive, without any departure from principles of reality? We incline to think that gabled openings in the roof are the best arrangements for ventilation. We like the roofs, which are open, very well. The design

of those for the nave-aisles is, however, less good than the others, and will, we believe, look heavy when wrought. The screen will be a low one, of stone, with metal gates; the south parclose, of wood. All the seats will be moveable, on a tiled floor; and it is hoped that the wood-work throughout will be of oak. Mr. Street also purposes to introduce tiles in the decoration of the walls.

S. Peter's, Chichester (Subdeanery).—This church, by Mr. Carpenter, is now opened, by licence, before consecration. We must reserve a notice of it for the time when we can review it from an ocular inspection. The detail, we are glad to hear, has been left in block, in a great measure; a much more reasonable plan than stinting the detail, for the sake of immediate completion of the design. We may take this opportunity of expressing our hope that the restoration of the north transept of the cathedral, which is in a very bad state indeed, may soon be undertaken by the Dean and Chapter.

S. Stephen, Devonport.—We have seen the designs for this proposed church, by Mr. St. Aubyn. The accommodation is for between 700 and 800: the style, a late Middle-Pointed: the type, a large town church. The site is bounded by streets on three sides, and almost the whole area is occupied by a very square plan, comprising nave and aisles, without clerestory; chancel and aisles, and a sanctuary without aisles, with a tower and spire over the chancel proper. The arrangement is very correct throughout: three steps rise to the chancel, which has a low screen and parclooses, and three more steps rise to a spacious sanctuary, furnished with sedilia, &c. The chancel has stalls (not returned) and subsellæ. There is a great deal of merit in the design; the tracery is varied, but wants vigour, and might be a little earlier with advantage, particularly in the east window, which almost Flamboyantizes. The idea of a tower rising above the chancel is good; it should be treated, however, so as to avoid the stinted appearance of the sanctuary, which is a defect in this design. We should also advise Mr. St. Aubyn to dispense with the window shown (in the north elevation) below the belfry stage; and the quasi-embattlement, at the base of the spire, seems to us superfluous. The narrow dimensions of the site preclude the addition of any buttresses. The roof shows three separate gables. We are more and more inclined to think a clerestory indispensable for the full effect of a town church. We have not had the advantage of seeing any internal sections. The tower is of unusual bulk, in relation to the whole design. In a town church, care should be taken not to sacrifice internal effect for the sake of the display of a massive tower.

S. Cwyvan, Tydweiliog, Caernarvonshire.—We hail with real satisfaction the revival of ecclesiastical art in this remote corner of North Wales,—the importation, it should perhaps be called, of a higher and more refined architecture than Caernarvon has seen since the days of feudal grandeur, and its application to greater purposes. The church of Tydweiliog has been rebuilt by C. G. Wynne, Esq., of Cefnamwlch, under Mr. G. G. Scott, during the past year. The church is of the early Middle-Pointed period, and consists of a nave and a short chancel, with a vestry on the north, and a southern porch. The windows are plain,

with soffit cusping. Over the west end rises a double bell-gable, supported by a buttress of considerable size and dignity. The gable is solidly constructed, to meet the winds of a very exposed situation. The vestry on the north is made to project transeptwise from the western end of the north side of the chancel, into which it opens by an arch. A parclose screen is to be erected across this, and behind it will be the organ, immediately at the back of the choir. We much regret that a transept-like effect should have been given to a mere vestry. The chancel has plain longitudinal seats, a portion of one on the south side being used as a prayer-desk. The sanctuary is of ample size,—a wise and effective provision,—with a foot-pace, sedilia, formed by lowering the window-cill, &c. A low chancel-screen, and gates, and a lectern are to be added. The pulpit is to be on the northern angle of the chancel; the other furniture is moveable; the floor is tiled. Mr. Scott has employed for the walls the severe grey stone of the country, laid according to the genius of that material, without reference to courses. If there is a certain roughness in some of the work, it would seem just what this wild and remote region would lead us to expect; and it argues what is more to the purpose, the boldness and success with which Mr. Scott has turned the local resources of the country, and its maximum of mechanical skill, to his account. It must be no small satisfaction to those who know and feel the power of this "art of arts," to see Mr. Scott at home in a strange region, and turning the ungainly materials of wild mountains into constructions, bold in proportion to their apparent impracticability; as it is, on the other hand, to see the bricks of a manufacturing city put together with a judgment and delicacy which reminds us that Mr. Butterfield can impart an Italian hue and refinement to the coarse and disheartening vicinity of coal-smoke and mill chimneys.

S. —, *James Town, S. Helena*.—Many of our readers know that a church for the poor in this place is much wanted, and has been for some time in contemplation. The Bishop of Capetown, who is understood to be on his way to England, has undertaken to provide a suitable design, and to leave it at S. Helena, on his way homeward. The pecuniary help of friends in England is very much wanted.

NEW PARSONAGES AND SCHOOLS.

Ruan Lanihorne, Cornwall.—Mr. White has very successfully worked out this design, already noticed in our pages. One might almost mistake the perspective we have seen of it for an old building; it is so irregular and picturesque. We have some fears that this might, in reality, appear exaggerated.

S. Columb, Cornwall.—Here Mr. White has had an ancient shell to work upon and enlarge. The result is very good indeed; it will look a very model of domestic religious architecture. The plan is a quadrangle, with galleried staircases in the court.

S. Peter, Treverbyn, Cornwall.—We congratulate Mr. Street on his success with this group. It comprises a very modest house, quite without any air of pretence, and a good-sized schoolroom, of more pronounced Pointed character than the parsonage, attached to it, but at right angles with it. These two buildings form half a quadrangle, enclosed within a low stone wall; and there is a simple cross in the middle of the court. The roof of the schoolroom is extended a little way beyond the gable, to hold the bell. The staircase of the parsonage is spiral, in a circular staircase-turret attached to the back of the house. It will be built of the rough stone of the moors.

School at Inkpen, Berks.—The same architect has completed a school, with master's residence attached, for this parish. It is built of flints, with brick—red brick—dressings; and though large, and looking exceedingly well, cost only £250. The windows are of oak, inserted within constructional arches of chamfered bricks; and the tympana of these arches are filled in, very successfully, with ornamental tiles. The schoolroom here is 27 ft. 6 in. by 16 ft., and has a porch. The house—a four-roomed one—is at one end, and has an external staircase turret, with a semi-conical heading, as in the Treverbyn design. There is a great deal of character in this structure, and no exaggeration. The roofs are of red tiles, and the gable at the domestic end is hipped.

CHURCH RESTORATIONS.

Christ Church, Hoxton.—An ingenious mode of tinting the ordinary quarries of common glass has been adopted in the windows of Christ Church, Hoxton. The whole window is first dulled with the ordinary pigment of white lead worked in a thin oil. A design is then separately stencilled on each quarry with thick oil paint. A little ingenuity has given several colours on each quarry; the different patterns being arranged in diversified diapers. The Christ Church windows are of floral ornaments worked in bright reds and greens; and where, as at that church, some of the windows are of stained glass, and some are waiting for it, and where there is elsewhere a good deal of colour, and it becomes necessary to harmonize the tints, we have not seen a more successful temporary device. The general effect is an opaque warmth; and we understand that it will last for several years if done with good colour. The windows at Christ Church are many and large, and we were pleased with the vast superiority of those last executed to the first attempts at the west end. The two eastern windows are really creditable artistically both in execution and design. We understand that the invention and execution are due to the resident clergy, with amateur assistance.

S. Botolph, Northfleet, Kent.—Exterior works of restoration are in progress in this church, under the direction of Messrs. Brandon and Ritchie. It is a large fabric consisting of western tower, and six-bayed

nave, north and south aisles, under lean-to roofs, south porch in the westernmost bay, and handsome chancel of three bays. The latter exhibits generally the character of Middle-Pointed; in the remainder of the church, First-Pointed, of the type of that of Westminster Abbey, prevails; but each period has left some memento; from that immediately succeeding Romanesque, which has bequeathed in the south aisle a round-headed benatura, and the peculiar masonry of small well-squared accurately jointed stones seen in its western arches,—to that which constructed the square-headed Tudor window over the sedilia at its opposite extremity. Externally and internally, the stonework has been cleaned, repaired, and where necessary renewed; the gable of the nave again bears the cross aloft: the tiling and carpentry of the roofs have been made good; and panels pierced with tracery have been introduced in the spandrls of the arched ribs which span the aisles. The east window of the north aisle previously blocked to accommodate a monument has been opened, the original monials and tracery, which were found in good condition being preserved. In the second bay of this aisle from the east, a pointed window, with early, and (as we think very meagre) tracery has been substituted for a square headed one, a very questionable restoration. The interior has been swept clear from its former fittings; which included, *inter alia*, a gallery extending across half-way up the nave, shutting out the western moiety of the church as if superfluous; a silent proposition which the very existence of the gallery as obviously contradicted. We were sorry to recognise, lying overturned, and disjointed, in the churchyard, the font; which, though it be intended to replace with one of more elaborate character, we had much rather have seen in the meanwhile, reverently kept for use, in lieu of the wedgewood basin, at present serving as its substitute. The entire area of nave and aisles is now occupied by low open seats of deal, of good plain design, and great solidity. Westward of the cross passage, a needlessly high platform is provided for the children's accommodation, to which not the least objection is, that it quite excludes the western door from general use. A stone pulpit occupies the north-east corner of the nave; opposite to which is deposited, perhaps temporarily, an oak desk with northern and western faces. The late First-Pointed rood-screen and the chancel have not yet participated in the general amelioration; but it is we believe in contemplation to proceed with them forthwith. The principal features of interest in the latter, are its south-west window, the lower part of which has served as a lychnoscope, and is blocked; and the remains of triple sedilia, of which a portion of the bench, and bases of the canopy-shafts are alone left,—sufficient vestiges, however, together with the traces left on the walls, for a very close reproduction of the original design. The accumulated soil has been partially removed from the base of the walls externally; but no outlet having been provided for the drainage, the dampness manifested within has, as might have been anticipated, increased. In the churchyard, has recently been erected a portentous mausoleum, which combines with much impartiality, Doric and “Early English,” with a touch of Egyptian. It is intended to commemorate the benevolent founder of the adjacent almshouses, entitled Huggins's

College. The striking effect of this latter pile, as seen from the river, crowning a considerable eminence with its open many-gabled quadrangles, and spire rising from the centre of the principal front, suffers diminution on nearer approach from its grievous architectural shortcomings. The mass of the building is intended for Third-Pointed; the chapel, a broad low-roofed structure, with eastern triplet and lateral single lancet windows, for First; but neither style is well realized nor consistently maintained. We much regret that a foundation in itself so noble, should be marred by these defects, which except as regards the fittings of the chapel it is now too late to remedy. To another fault of a different nature we will no further allude than by recording our conviction that he

“ Who builds a church to God and not to fame,
Should never mark the marble with his name.”

S. Mary, Netherbury, Dorsetshire.—Our readers will remember the interesting account of the restorations here by Mr. Giles, inserted in our last number. It has since been found that the former vestry-door was in the east end, immediately under the east window. It is to be supposed, therefore, that the altar stood forward from the wall, probably with some kind of screen at its back. The parish has also consented to remove nearly all the galleries, the external staircases, and high pews. The new seats are to be of English oak, tiled floors laid down, &c. Unhappily, the ritual arrangements will not be quite correct, a reading-pew being still tolerated.

S. Peter's, Pimperne, Dorsetshire, is a small cruciform parish church, chiefly Third-Pointed, but with some remains of Norman work. A few years ago it was in a shocking state of filth and disorder, filled with immense pews, those in the chancel five or six feet high, a monster collection of pulpits in front of the chancel arch, the font broken and lying neglected in the tower, and everything in as bad a state as can possibly be imagined. To the energy, however, of the present curate a thorough restoration is owing. The chancel has been completely cleaned out and paved with Minton's encaustic tiles, a flat ceiling which blocked up the head of the east window being at the same time removed, and a good open roof of stained wood substituted. The altar is elevated on two steps and a footpace, and is dressed with frontal and superfrontal on festivals, and the latter alone on ordinary occasions. The cill of the south sanctuary window (which is very narrow, of two lights, with a quatrefoil in the head), produced into a mensa, forms the credence, a simple and becoming arrangement. We fear, however, we cannot accord the same praise to two heavy though handsome altar chairs of carved oak, which do duty for sedilia. And we must most strongly condemn two open longitudinal pews in the chancel being occupied by laics, while the choir, who are duly vested in surplices, have their places in front of a western gallery. From this bad arrangement follows another; namely, that just outside the chancel arch, on the south side, stands a prayer-desk, looking north, with a westward desk for the bible, and near to it the pulpit, semi-hexagonal, of oak.

The whole of the church has been repewed with tolerably low seats of stained wood, but unfortunately it was found quite impossible to get rid of the doors. The south porch, with a fine Norman doorway, has also been very well restored, and the font cleaned and restored to its ancient position and use. The church was reopened in March last by the Bishop of the diocese and many of the neighbouring clergy, and although there are some points in the restoration which are very incorrect, yet considering the great difficulties which have been surmounted and the non-residence and non-interest in the work of the rector, who has held the living for upwards of forty years, we cannot but be thankful that so much has been accomplished. We are happy to hear that the good example set by the curate of Pimperne is likely soon to be followed by his neighbours, the incumbents of Monckton and Hinton, to whom we heartily wish success.

S. Martin, West Drayton, Middlesex.—Mr. Innes's plans for the restoration of this church, to which we alluded in our notice of the Free Architectural Exhibition, have since been carried into effect. The fabric consists of chancel and nave, each of three bays, nave aisles, western tower, and southern porch. Third-Pointed is predominant. The east window, however, is of the preceding style, in which also a new sacristy has been erected on the north side. The only relic of the original First-Pointed building is in a double piscina, now close to the pavement of the sanctuary, beneath which a vault had been so constructed as to render impracticable its reduction to the original level. The entire church, with exception of the tower, has been carefully repaired; the rubble and the wrought masonry, the lead roofing of the nave, the tile roofing of the chancel, and the wooden porch, have been made good, and a cross has been set on each gable. The interior has been thoroughly cleaned out, and the tower arch opened; the walls are fresh plastered, without scoring; but, unfortunately, it has been deemed advisable to colour the stonework of the piers and arches, the situation of the joints being marked in white. The old fittings of dirty deal have given place to low open benches of oak throughout the nave and aisles; but one, at least, of the longitudinal pews of the chancel is furnished with a door. The prayer and reading-desks face respectively the north and west; the former is immediately beneath the chancel arch, and is simple and good; the latter looks top-heavy and insecure. The pulpit is of stone, in the north-west angle of the nave. The situation reserved for the organ is opposite the principal entrance of the church from the porch, where it will stand against the wall of the north aisle. It is to be upon the floor; but, in other respects, we cannot think the place well chosen. The old font, early Third-Pointed, is the handsomest object about this church: the bowl is raised upon a series of open panels, disclosing a central cylindrical stem within; it bears carvings of the Crucifixion, &c. Throughout this work, the desire has evidently been to restore substantially, and in harmony with ecclesiological rule; and we look with considerable satisfaction upon its execution by a young architect of promise.

S. Mary, Downe, Devon.—The chancel of this church is about to be

properly arranged ; a task of peculiar difficulty, from the smallness of the scale of the building.

Tormoham church, Torquay, has been restored ; pews turned out, galleries reduced, font placed in a more conspicuous position. The most remarkable thing is, that the whole of the new fittings are of solid mahogany, being, as we are informed, a sort of medium (as to price) between pine and oak. The effect is by no means displeasing. The churchyard has been lowered, (a most important work in this case,) and the whole edifice denuded of its rough-cast coating, and has been well pointed. It is understood that great difficulties have been overcome by the zealous promoters of this praiseworthy restoration.

The neighbouring church of *S. Mary Magdalene*, (lately erected by Mr. Salvin) has been provided with the most miserable, incorrect, and unsightly deal fittings. The reading-pew is not in the chancel, and faces the west. The choir are not in their correct position. The architect, however, is not answerable for all this.

S. Ives, Cornwall.—This church has from time to time been frightfully mutilated and disfigured. The first retrograde movement was the destruction of two-thirds of the ancient oak benches, and replacing them with pews of the most odious description possible, scarcely any two being of the same height, and some green, some yellow, white, and even drab, while others were covered with green and red baize. After this it was found that the church was not large enough to accommodate the congregation, therefore a huge gallery was built, stretching across the west end of the church, and two absurd wings added, reaching one bay further eastward into each aisle. But now there was another difficulty ; the introduction of the gallery had made the church insufferably dark, therefore there must be some stratagem devised for the admission of additional light, to effect which all the pointed windows in the church were demolished except two, and in their places enormous round-headed windows were inserted, of the most frightful description. In addition to these measures, the fine old coved roof of black oak, beautifully carved and adorned with a large number of images of saints, was entirely whitewashed ! This state of things existed for a great many years. Latterly, however, the whole of the roof has been cleaned, and other improvements made. In the spring of the year two very good memorial windows of stained glass have been erected, one at the east end of each aisle. The altar window is still a round headed one, but it is shortly to be replaced by a handsome one of stained glass. When this is completed, the windows of the church will have been again restored to somewhat of their original condition. The windows at the end of the aisles are by Messrs. Powell, of London. They are of three lights each. That at the end of the north aisle contains, upon a diapered ground, the following subjects : our Lord walking on the sea and supporting S. Peter, and the Evangelistic symbols of S. Matthew and S. Mark. That on the south side, the symbols of S. Luke and S. John, and a representation of our Lord standing before a door and knocking, with the inscription, " Behold I stand at the door, and knock." The inscription of the other window is, " It is I,

be not afraid." The tracery lights, which are large, have simply figures of angels.

S. Cuby, Kenwyn, near Truro.—This church has of late years been very much improved, and during the past year considerable restorations have been effected, as memorials of the late Reverend Prebendary Cornish, formerly the vicar. The whole church has been reseated with open benches of stained wood, but they are by far too high, and are carried on in a continuous block up to within a few feet of the sanctuary rails. A better faldstool of oak and a richly carved oak pulpit have been substituted in the place of very shabby ones. They bear the inscription, "In Memoriam Georgii Jacobi Cornish, Vicarii." At the west end of the south aisle a small memorial window of two lights has been inserted. It is filled with stained glass, and bears the same inscription as the pulpit. It is Middle-Pointed. In each light is a "vesica" on a diapered ground, in one of which is a figure of our Lord teaching a congregation of men, and the inscription, "Pasce oves meos;" and in the other, our Lord teaching a band of little children, and the inscription, "Pasce agnos meos." The window is by Mr. Wailes, and is creditably executed. The western gallery has been taken away, and the tower opened into the church. The tower arch is a very good one. Outside the church, near the south porch, a beautiful cross, richly carved, has been erected to Mr. Cornish's memory, and at the other end of the churchyard, over the spot where his remains were interred, are three coped coffins of stone, having a cross formye on each, and bearing the initials of Mr. Cornish and two of his daughters. A small upright cross is placed over the central one, and a border of granite with pinnacles surrounds the whole.

S. Michael, Kirkham, Lancashire.—Some works, exceedingly wanted, are about to be undertaken here. A central pulpit, &c., have been already moved, and the arrangements of the chancel are to be improved.

S. Matthew, Morley, Derbyshire.—This church has undergone a very complete restoration, under the direction of Mr. George Gordon Place, of Nottingham, who has fully sustained the high character which he has for some time possessed for skill in ecclesiastical arrangements. We have frequently had to deplore the interference of "*restoration committees*," whose absurd meddling has entirely frustrated every attempt to restore a church to its original beauty. Here, however, we have nothing of the sort to complain of, for a chaste and correct taste pervades the whole. The general character of the church, externally, is Third-Pointed, and although built at different times, has a complete and elegant appearance, especially the tower, which is surmounted by a lofty spire, erected A.D. 1403, by Godith Stathum and her son Richard. The church contains a nave and chancel, with north and south aisles, extending the whole length of the church, and opening into the chancel through arches, which have been cut in the original wall. The nave is Norman, and at the western extremity are some slight remains of the first church, which was very small, and was probably built in Saxon times. The first church appears to have consisted of a nave (40 ft. long by 18 ft. wide), with a short semicircular chancel, and a west bell-gable. The first alteration was to add aisles and the present nave arches: which

are late Norman, were inserted at that time, and the aisles terminated in a line with the chancel arch. A larger chancel was next added, probably in the early part of the fourteenth century, and at the latter end of that century, the aisles were extended along the chancel, and formed chantry chapels, and the arches, to which allusion has been made, were then cut through the walls. The tower and spire were next built, the former having an engaged turret staircase in the south-west angle. The present north aisle, which is the whole length of the church, and is 20 ft. wide, was built with materials brought from Dale Abbey, after its destruction, and appears to have been the refectory of that Abbey. About the year 1620, the nave and chancel roofs were taken off, and were replaced flat upon a clerestory, which was then added. The interior contained some benches, with carved ends of the Third period, but was much disfigured by a variety of unsightly pews, which had from time to time been erected, as the caprice of individuals suggested. Indeed, nothing could well be worse than the interior fittings of the church previous to its restoration. The floor was very uneven, but professed to be of one level throughout the church ; its rugged state, however, was in some measure redeemed by the ancient encaustic tiles, which were dispersed over the entire floor. These have been collected and laid down together at the east end of the north aisle. A few years since, the belfry arch was stopped up with lath and plaster, and a gallery in front projected into the church about ten feet. This is now removed, and the whole of the tower is become, what it was intended to be, an integral part of the church. When the work of restoration commenced, the whole of the interior was completely cleared, and the nave and aisles having been levelled and paved with red and black Newcastle quarries, the pews were replaced by open benches of oak, the ends being carved after the pattern of those which were previously in the church. The benches are not fixed to the ground, but are moveable, and stand on the pavement. They have a very simple but ecclesiastical appearance. The chancel has been raised one step of six inches, and its western end is partly paved with Minton's tiles. The pulpit is low and open, and stands in the north-east angle of the nave. The reading-desk, which is only temporary until sufficient funds can be obtained for a screen and stalls, is placed on the south side of the chancel, facing the north. A *parclose* has been fixed between the chancel and the north aisle. The sanctuary, which is raised two steps above the chancel, is entirely paved with Minton's best tiles, and has a footpace, 7 ft. 6 in. long, with an altar to correspond, covered with hangings of crimson cloth, and ornamented at the back with a rich damask dossal. The church is warmed by a heating apparatus, constructed by Rivington of Shipton-in-Craven, Yorkshire, and placed under the passage between the north and south doors. It is covered with an iron grate, extending fifteen feet in length by two feet and a half in breadth, and promises to be one of the least expensive but most effectual stoves hitherto introduced into our churches. There are some early brasses in Morley church, to the memory of the Stathums, and some later ones to the memory of the Sacheverells, who through a marriage succeeded the Stathums as lords of Morley. There is also

some fine legendary glass in the north aisle, which was brought from Dale Abbey, and was restored a few years since by Warrington. There are also four piscinas, a hagioscope, a lychnoscope, and almary, all of which are in excellent preservation. We cannot conclude our notice of the restoration of this church without again expressing our approbation of the manner in which it has been conducted, and adding a hope that funds will speedily be supplied to complete what remains to be done.

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

SIR,—Instead of sending a query to “Notes and Queries,” I prefer to put one or two to you or to your readers as to one or two points on which I much want information.

1st. Why do we so often find in First-Pointed, and even in early Middle-Pointed, the east window of an even instead of uneven number of lights? In First-Pointed it is not uncommon; but in early Middle-Pointed it seems really so frequent as to be almost a rule.

The following are a few instances:

	No. of Lights.
Chapel of the Bishop's Palace, Wells	6
Carlton Scroope, Lincolnshire	4
Swaton, Lincolnshire	2
Ewerby, Lincolnshire	4
Broadwater, Sussex	4
S. Alban's	4
Stanford-le-Vale, Berkshire	4
Raunds, Northamptonshire	6
Netley Abbey, Hants	4
Rudstone, Yorkshire	4
Thorpe Malsor, Northamptonshire	4
Elton, Hunts	4

Navenby, Lincolnshire, is a very rare example of a six-light east window with flowing tracery.

Query. Was there any symbolism in this even number of lights in vogue in the thirteenth and fourteenth centuries, and not later? Or was it only that by such an arrangement a larger circle was obtained in the head, by which such a subject, as e.g., the Crucifixion, might be well treated? This seems to me the probable reason, as it was just the time at which it would have been considered wrong to spread such a subject through two lights; whilst it was considered necessary to make it more prominent than in early glass it was.

My next query is on English altars; where were the relics placed? I never saw an old altar stone in England with any receptacle for them. And it is not likely, I presume, that they were built into the solid masonry, which generally formed the support of the altar.

Is it then possible that openings in the walls of the chancel, with doors were sometimes used for this purpose? If so, perhaps the opening just over the altar at Upper Hardres, Kent; in the north wall of the chancel of SS. Probus and Grace, Probus; and over the piscina at S. Denis, Stanford, were for this purpose.

Query 3. For what purpose are the corbels which one sees so often against east walls of chancels: generally, I think, rather to the south than north of the altar. Blomfield, the historian of Norfolk, often mentions a figure of the Patron Saint as having existed on the *north* side of the altar. What authority is there for attributing either side in particular to the Patron Saint?

Query 4. Were altars ever erected in rood-lofts? Against rood-screens I know that there were many; but I have not heard of any in the loft. And yet on the east side of the tower of S. Michael, Lambourne, in this county, is a piscina, (which seems clearly coeval with the tower, and therefore semi-Romanesque,) at a height of almost twelve feet from the ground, and just at a proper height from the ancient level of the rood-loft. It is additionally curious, if in its original place, (as it appears to be,) as proving the existence of a rood-loft of a very early date.

I shall be glad of an answer to any or all of these queries, to which I must own myself quite unable to form satisfactory replies.

I remain, yours faithfully,

Wantage, Berks.

G. E. S.

To the Editor of the Ecclesiologist.

Sir,—In printing my suggestion respecting the symbolism of the vane, inserted in the last number of the *Ecclesiologist* (page 244), an unlucky typographical error has occurred, which makes the whole communication incoherent, and represents me as unfairly asserting what Durandus had not said upon the subject, before I had examined what he had. The two paragraphs printed next to the stanzas I ventured to propose, ought to have *followed* that containing the quotation from Durandus; to which latter, of course, the reference in the first of these misplaced paragraphs is made. May I beg the favour of your inserting this explanatory note?

I am, sir, your obedient servant,

Φ.

The Plain Chant of Matins, Evensong, Litany, and Holy Communion, with the Chants or Tones (Rivingtons and Darling), is from the same quarter as the *Practical Remarks on the Reformation of Cathedral Music*, which we have before favourably referred to. It is delightful to see in this publication, as in so many others, a proof that the absurd outcry lately raised throughout England against the choral service, will not easily prevail against the rights and convictions of the thousands of better instructed Churchmen who value the beauty and decency of public worship. Any of our readers who may wish to see the law of the case as regards choral service, and the proof that there is no inherent difference between, what one sometimes hears contrasted “cathe-

dral" and "parochial" service, should refer to a celebrated judgment of Sir William Scott (Lord Stowell) in the case of *Hutchins versus Denziloe and Loveland*, reported in Haggard's Consistory Reports, I., 170, and reprinted in the pages of the *Guardian* for January 15th, 1851. We hope to recur to the publication which has given occasion to this paragraph.

Parts X. and XI. of Messrs. Bowman and Crowther's *Churches of the Middle Ages* have made their appearance. There are three more plates of details, from S. Andrew, Heckington, illustrating the marvellous ornamentation of the sedilia and piscina. One plate gives two beautiful foliated doors from S. John, Cley, Norfolk. Of S. Peter's, Threckingham, Lincolnshire,—a very beautiful late First-Pointed example—there are two elevations; of the west end, with the tower and spire, and of the south side. Six plates are devoted to S. Stephen's, Etton, Northamptonshire; a church of the same period, but rather earlier. They comprise a ground plan, west elevation, transverse section, looking west, and three plates of details.

We have read with interest an *Address to the Parishioners of S. James's Parish, Toronto*, by the Bishop, on the subject of rebuilding their parish church, which is also the cathedral, destroyed not long since by fire. Appended to this is a paper of sensible, and generally sound, "Recommendations by the Church-building Committee of the 'Church Society,' in regard to churches and their precincts." These documents appeared in the *Toronto Church* newspaper, and the *Recommendations* cannot fail of being practically useful to Canadian church-builders.

We are glad to hear that the Somersetshire Architectural Society contemplate publishing, in lithochromatic drawing, a sheet of the very remarkable coloured sculptures discovered in Wellington church, and described by us in a previous volume.

We are informed, on good authority, that the desirable improvements in Holy Trinity, Manchester, mentioned as being in contemplation in our last number, are not at all likely to be carried out.

At S. Clement's, near Truro, some very singular mural paintings were discovered a short time ago in the north wall. The whole extent of wall, from the tower to the north transept, (opposite to the three bays of the south side,) is blank, having no windows. The paintings were discovered in the middle of this space, but they were all white-washed over again at once.

A correspondent asks us to print the following extract from "Blake-way's History of Shrewsbury":—"The mode of ringing the bells of the several churches of Shrewsbury for divine service, until within these fifty years, [the work from which this extract is made was published in 1825,] was very different from the present. The sextons began at nine in the morning, and having chimed a full hour, two small bells were rung for half an hour, till service commenced. For daily prayers and holidays, the chiming and ringing of the two bells

took up an hour. On fast days the chiming was omitted, and the great bell was tolled for two full hours. It was probably a continuation of the manner of performing their duty before the Reformation."

We shall be exceedingly glad to receive the sketches promised by our Teigumouth correspondent. Would he oblige us by writing, in future, on one side only of his paper?

The dimensions of an altar for a small church might be from 6 to 8 feet long, 3 feet broad, and 3 feet 3 inches high.

Part IV. of the *Instrumenta Ecclesiastica* has appeared, and the next part will very shortly be ready.

A correspondent writes:—"I accidentally found out, a few days since, that the late Mr. Stowly, of Kenbury House, near Exeter, erected many buildings of that peculiar cob, styled in the *Ecclesiologist* 'pisé.' One is still in existence at the village of Exminster."

We must refer our correspondent, A. Z., to the *Hierurgia Anglicana*, for a vast collection of precedents, examples, and references with respect to the full meaning of the rubric about "the ornaments of the church, and of the ministers thereof, at all times of their ministration." We believe it is the Act 31 Henry VIII., cap. 8, to which our correspondent wishes to be referred.

W. C. P. would oblige us by procuring us a sight of the paper to which he makes allusion. In the ordinary way, we have no means of seeing such things. Our pages would be open to any such essays which might seem to deserve publication.

We cannot refrain from giving the following sensible remarks from our contemporary, *The Builder*, (which we may add has begun the new year with a considerable increase of matter—not of price.) Such a warning is only too much needed; and, from this quarter, will not be suspected.—"More notes on gas: Our provincial authorities appear to be busier in trimming their lamps these dark nights, than in setting their churches, &c. in order; doubtless, they fear that in the dark the Pope may slip in. We earnestly hope, however, that his Holiness will not now be allowed to steal all our church decoration from us as he did before, leaving little else than mere bare walls and whitewash as good enough for Protestant worship. Seriously, we should not be surprised to find some now again indiscriminately attempting to check the endeavour, of late, to render Protestant places of worship worthy of the name, as a reflex and exponent of the honour and glory felt to be due to Him whose palatial dwellings they ought, even outwardly, and to the best of poor human ability and grandeur, to *show themselves*, in the eyes of men, to be. It was a false step, as well as a gross absurdity, to *give up* such a reflex of the honour and glory due to the King of Kings and Lord of Lords, whose 'glory' even the starry firmament above and the flowery earth beneath display, in *outward show*, to mortal eyes,—and that too for no *real* reason but because Popes and Papiets had the reverence, ay, and the good taste too, to encourage the display of decorative art in ecclesiastic architecture."

THE ECCLESIOLOGIST.

“ Surge igitur et fac : et erit Dominus tecum.”

No. LXXXIII.—APRIL, 1851.

(NEW SERIES, NO. XLVII.)

THE PRESENT STATE OF THE RUBRICAL QUESTION.

THE great conflict between the Puritan element in our Church and the externals of religion—that is, Ecclesiology—which has so long been imminent, is still delayed. The Bishop of Manchester has discreetly ceased to imitate Will Dowsing, and has had enough to do seemingly in making a weak defence of himself in a local newspaper against the stinging assault of the anonymous “D. C. L.” of the *Morning Chronicle*. There have been plenty of threats, plenty of fears,—in some cases bullying, in some cases weak concession, in some places scandals, sacrilege, and even riots,—but the real, the only satisfactory decision of these moot points, viz., the judgment of an ecclesiastical court, has not yet (so far as we know) been appealed to. Of course, there is a very good reason for this in the tedious delay, the unsatisfactory legal processes, the inordinate expensiveness of a suit in the Court of Arches. Even a wealthy bishop thinks twice before he “exhibits articles,” and much more does an ill-paid parish-priest dread the bare idea of costs. There is certainly every possible impediment to this kind of litigation: the bishop must stake (say) £2000,—the priest, whose resources are probably *nil*,—must look forward to the most wearing anxiety, perhaps to jail, to a collection among his friends, and the contributions of his brethren scarcely better off than himself. In the distance, moreover, looms the Judicial Committee of the Privy Council, only too likely to reverse, on appeal, a favourable judgment of the Church court below. The consequence has been, in some cases that have come under our notice, the most discreditable manœuvres in high places: the bishop threatening his subordinate with legal proceedings which he had no intention of commencing; playing with the fears of his victim; endeavouring to extort in this way concessions which he had no power to enforce, and which he had never condescended to recommend with the mildness or gentle authority of a spiritual ruler. We have heard even of the *ruse* of palming sham legal documents on the unwary clergyman, in order to delude him into compliance. Meantime we are not aware of any thing more decided having been done than the obtaining

of formal legal opinions on several of the most prominent of the contested points. One of these, on the subject of the position of the celebrating priest, will be found in our present number.

It is remarkable enough that it is the external, rather than the internal, part of Church worship that is now the main object of attack. We do not hear of priests being threatened or denounced or worried about doctrine, but about ritual. In one it is his "genuflexions," in another his changes of place: in one his turning to the east, in another his reading the lessons at a lectern, in a third his use of a litany-desk. One man suffers for his surplice, another for using a bier, or for putting up, perhaps to one of his own family, a churchyard cross. Here they object to intoning, there to singing the Psalms: in one parish the Litany is not to be sung, in another the Amens must be given in discord. Altar candlesticks are an abomination in one church; in its neighbour it is some red cloth hangings that are the sure sign of a concealed Jesuitism. There is no kind of uniformity in the popular demands for reform. The National Club took care to brand every single particular of reverence, of decency, of beauty, of propriety; and in each of the disturbed parishes the vulgar ringleader has chosen his own special *στέγμα* as the main object of outcry, protestation, and attack.

The approved course is an active canvass,—an abusive memorial signed by all the evil livers of the parish,—the most abandoned testifying to their wounded spiritual perceptions, the most active dissenters putting their hand to statements of the deepest reverence for the bishop and the profoundest belief in the Royal supremacy,—an interview with the parson, who is told by the emptiest and noisiest of the party that it is his duty, being so well paid, to obey the dictates of the rate-payers,—every kind of threat and inducement used to keep people from church, in order that the fact of the diminished congregation may be used with effect in the next step—the appeal to the bishop. We almost shrink from continuing the picture. There are—we thank God for it—some noble exceptions, but as a rule, the bishops have behaved in a way the worst enemies of the Church of England would never have been bold enough to hope for. They will be found forward to endorse the illiterate, the self-contradicting, the ridiculous petitions made to them, in order to conciliate and "satisfy the public." In vain do the regular communicants of the parish send up their counter petition in behalf of the practices they venerate and the privileges they enjoy; in vain is the National Club memorial dissected, exposed, rendered as worthless as the famous Chartist petition; in vain does the slandered priest appeal to increased numbers of communicants, more orderly schools, improved morality, and every other token of a successful ministry; in vain, very often, does he point out the sure ruin of his usefulness that must ensue if he is sacrificed to the ignorant clamour of those whom his zeal and consistency have armed against him; in vain (we put it last, for it is the last thing in these times to be considered) does he prove that he has merely acted up to his own solemn vows in obeying the rubrics, that he has never transgressed them, that he has the right and the truth on his side. The bishop does not know

the rubric; or reads it, as it is fashionable to read the Baptismal Office, by the rule of *contrary*;—or, which is commonest of all, he claims to be superior to the rubric. Amid the cheers of dissenters, who view his lawful authority as anti-Christian, and the approbation of the semi-dissenting Churchmen, who deny as heartily as he would himself disclaim any special grace in his office as a bishop in the Church of God, he proceeds to make an assumption, such as the wildest ambition of the most arbitrary Pope never dreamed of, *viz.*, that he is above Church law; that he is absolutely independent, as well of his brethren as of that organized system, with all its traditions and legislation and written constitutions, which it is, in reality, his one duty to administer. Accordingly the non-complying priest is threatened, or actually served with a monition, to desist from this or that practice which the Church itself in express terms allows or even enjoins; or to do this or that which he knows to be not only intrinsically wrong, but opposed to that common order of the Church which the bishop, as much as himself, is bound by oath to obey. He must resist his bishop, or do violence to his conscience and betray what he knows to be the truth. Most painful dilemma: the more painful from the ready taunt that he who has always taught, and alone taught, reverence for the episcopal office, is now in open opposition to his ordinary. To this stage of the quarrel many cases are now come. We wait in suspense for the next move, which, however unwilling may be the bishops, the “public” or the National Club will take care soon to accelerate. The next step, being (most happily) an aggressive one, must be taken by the bishop.

This is no overdrawn picture; we are drawing from the life. It is impossible to exaggerate the importance of the crisis, and the suffering of the aggrieved clergyman. Isolation, want of sympathy, the alienation and disaffection perhaps of those who have hitherto supported him, gloomy prospects of costs impossible to be paid:—these are what might have been expected to have driven many more than have yet left us, to another communion, or, at least, to resign the miserable benefice which is the cause of all this annoyance. But happily, and it is a most hopeful sign, there have been few secessions, fewer compromises, and still fewer retirements. It is felt indeed that great principles are here at stake. There must be a right and a wrong: what is allowed in the diocese of Oxford cannot be wholly intolerable in that of Worcester. What was laudable under a man's late diocesan, cannot be altogether sinful under the successor to the see. One bishop, from his own leanings or the dictates of his political patron, makes a positive order, which his successor, next month perhaps, the nominee of a rival statesman, or himself of a directly opposite theological school, may countermand! Again, what is to be the limit of a bishop's discretion? May he forbid the use of the Athanasian Creed? may he compel his clergy to teach Solifidianism? May he abolish the surplice as well as intoning? May he dispense with the articles as well as put down the choral service? Is he absolute? Is he an autocratic lawgiver? Have the second order of the ministry no rights, no duties but implicit obedience to the fancies, or heresies, of the bishop? Men will ask these questions, and will sooner or later have an answer. There must be

some such thing as law and right: some common standard which all alike must acknowledge. "The law is open, and there are deputies: let them implead one another." εἰ δέ τι περὶ ἐτέρων ἐπιζητεῖτε, ἐν τῇ ἐννομῷ ἐκκλησίᾳ ἐπιλυθησέται.

The time has come indeed when it is absolutely necessary to define the episcopal authority. One would have thought that in this country and in this age the notion of an absolute power was exploded, but we have lived to see Whig statesmen asserting a more than Tudor interpretation of the royal prerogative, and political bishops claiming an irresponsible absolutism. The Archbishop of Canterbury is assured by Lord Ashley, in the Freemasons' Hall petition, that his authority is "supreme:" and his Grace, we are informed, is seriously thinking of acting upon the hint, and overruling the rubrics by prescribing, under penalty of suspension, the exact modulation, pitch, accent, and variety of cadence with which the clergy of his diocese are in future to "preach," in an "impressive and edifying manner" the prayers of the Church.

We do not hesitate to say that this claim is preposterous and untenable. The authority of a Bishop, like all other authority, save that of a despot, has its bounds. It is his duty, not to make law, but to govern by, and according to, the law that is established. The *personal* opinion of any Bishop will doubtless carry a degree of weight with the Clergy who owe him canonical obedience; but after all, the value of this opinion depends on the wisdom, or sanctity, or orthodoxy of the prelate; and, strictly, and in a legal sense, the personal opinion of a Bishop is worthless unless he is acting canonically, in his court, and according to the common law of the Church. A Bishop in his study, as it has been well put lately, is wholly different from a Bishop *in cathedra*. Priests, at their ordination, promise to "minister the doctrine and Sacraments, and the discipline of CHRIST, *as the Lord hath commanded, and as this Church and Realm hath received the same,*" and they vow obedience to their Ordinary's "godly admonitions," and "godly judgments." This qualification is all that is needed. There must be an appeal, in case of need, to something more fixed than the individual opinion of an individual Bishop. And in like manner at the consecration of a Bishop, "all due reverence" is promised to the Metropolitan: and the candidate pledges himself to "correct and punish," not according to his will and pleasure, but "according to such authority as he has by God's Word, and as to him shall be committed by the ordinance of this realm": in other words, according to the canons and constitutions of the Church enforced by the action of the Ecclesiastical Courts maintained in this realm.¹ Surely the existence of Canons, and the like, and the *fact* of the Court of Arches, are enough to prove that there is a Church law independent of the shifting, timeserving, expediency of this or that prelate. When we remember the expenses which hinder a Bishop from convicting a notoriously profligate clerk, it seems ridiculous to have to argue against a Bishop's

¹ Thus Canon XLII. orders the diligent observance of such orders "as shall be lawfully enjoined by the Bishop of the Diocese in his Visitation, according to the statutes and customs of the said Church, or the ecclesiastical laws of the realm."

autocracy in respect of ritual or doctrine. But the claim is made, and a stand must be made against it: although we do not conceal from ourselves that, in the present state of "public opinion," that most powerful and dangerous abstraction, such a stand will be most difficult, and perhaps useless. But it is not yet time to despair.¹

We must confess then to a longing to hear of some real appeal being made to the Ecclesiastical Courts. We most earnestly hope that none of our readers will shrink, in their own cases, from the anxiety, and worse than anxiety, of resisting, firmly but temperately, any undue exercise of episcopal authority. We are bound to maintain our rights, as Churchmen, and especially as Clergymen, to that decency and beauty of public worship which our Church prescribes. We have always taken our stand on the rubrics, and we must not abandon them. At any rate, let us try whether we have not the law and the right on our side. Every one knows the ambiguity of the ecclesiastical law; and every one knows that, as things now are, a learned and sound decision in the Arches Court may be contemptuously overruled upon appeal to another Court. But still, we are so confident in our cause—so sure that we, and we only, fully and fairly act up to, and (as a rule) do not go beyond, the requirements of our Church—that we are anxious to put these matters to the proof. Should it indeed be otherwise,—should it be shown satisfactorily that, by the existing law, ecclesiology is not allowable in the Church of England, it is best to know it, fully and fairly, so that the difficulty may be met. Of one thing at least we are certain, that we are honest in our present belief, that in all we have done we have been faithful to the written law and the plain spirit of our Church. Indeed, from the admissions of the most active of our opponents, of compromising Bishops and of statesmen trying to "satisfy the public," it may be safely gathered that they are far more unwilling than we are to engage in the decisive struggle—that they *know* that they cannot put us down without doing violence to the existing constitution of the law. Let this issue be tried; by friendly suits, if our opponents are as anxious as we are to arrive at the *truth*, whichever way it be; or, if it must be so, by hostile litigation. Then, should either party be dissatisfied with the result, there is convocation, to which an appeal may be made; that true "Church of England by representation," which alone has the right to alter the formularies, or canons, or rubrics of this Church.

¹ While we write these lines, there is in the contemporary press, an extract illustrative of our meaning; indeed, it wants nothing but the merest common sense to see at once the rightful limit of all constitutional power. Perhaps no power is more absolute than that temporary authority, with which for practical purposes it has ever been found necessary to invest the chairman of a deliberative assembly. The Speaker, we apprehend, might rule a point of order in the most unfair and absurd manner; and the House would yield at the time to his decision, although it might be necessary the next day—(we put it merely as an illustration)—to remove him from his chair. So irresponsible, *for the moment*, is his power. Yet Lord John Russell, commenting on a late disgraceful outbreak of religious rancour in the House of Commons, is reported (in the *Times*, March 22, 1851) to have said, "Of course, it was not for the Speaker to fall short of the orders of the House, or to endeavour to enforce anything beyond them. (Hear, hear.)" For *Speaker* read *Bishop*, and for *Orders of the House* read *Rubrics*.

THE MORNING CHRONICLE, NO. 26,284.

The Morning Chronicle, No. 26,284, folio, pp. 8. London: John Adkins Tibbitts. Feb. 27, 1851.

"WHY should the *Ecclesiologist* review No. 26,284 of the *Morning Chronicle*?" we think we hear some readers ask. A strange question in sooth. Why should we *not* review it? There are many reasons to induce us to do so. In the first place it is No. 26,284, which implies, that making allowance for leap years, and making allowance for 1800, *not* having been leap year, the first number of the said paper was published on Lady-Day, 1767. This is quite as good a reason for reviewing it as the fact of the *Times* of the same day being No. 20,735 is for reviewing *that*. But if this motive is not thought sufficient we can further advance that it contains the list of the division in the House of Lords on the marriage bill, and of the company at Her Majesty's first levee. If these are not telling facts, why for the first time since our existence as a magazine, we have turned our critical acumen to the dissection of a daily paper, what are so?

But it may be that further motives are still required:—if so we must perforce turn to the sixth page of the paper—here we find Mr. Macready's parting address, and also a review—that review one of a novel, and the novel the maiden work of Lord John Russell, and published in the year 1822, when his lordship was in the prime of his intellects—thirty years old. This fact alone would make "the Nun of Arrouca"—for so the work is named—most precious to all "virtuous" politicians—but what must be its price to ecclesiologists, when as we learn from the pages of the enthusiastic *Chronicle*, we find that those studies of ours which in vain we traced to the veteran Britton—the Quaker Rickman—the Romanist Pugin—or our own glorious selves, are in truth the emanation of a greater mind—of a mind called from planning churches, to ruling empires; and the marvellous versatility of genius when we further find that the same small book of eighty-seven pages is not merely the Proto-Camdenian Hierophant—but the mysterious Vates of that anti-Camdenian system, the worship at the banks of the river side with Lydia!

We know we speak wonders, not credible—so let the *Morning Chronicle* itself reveal its wild and wondrous tale.

The earlier part of the review we will not handle—suffice it to say that it unfolds a fiction of charming interest and delightful morality. The brief unvarnished epitome of the entrancing narrative may be soon given.

"A young soldier, Mr. Edward Pembroke, attached to the British army in the Portuguese campaign in 1810, visits 'the convent of Arrouca;' takes tea with the abbess, which we are informed is a Portuguese 'practice ever of an afternoon' (p. 6); sees and falls in love with one Miss Catherine, a novice, a lovely young lady of nineteen. Mr. Edward is desperately smitten; contrives to get wounded; like the hero of Mr. Tennyson's *Princess*, is nursed

in the convent; thinks seriously and long about seducing Miss Catherine—an arrangement to which, we are bound to say, the young lady is finally only half inclined to demur. But honour prevails, as this young hero had the good fortune to come of a strict Dissenting family (p. 34). Mr. Edward then, after the pattern of Luther and Cranmer, asks for the novice in lawful matrimony, to which all the family assent. All things now go smoothly as a marriage bell: there is only one difficulty, about an uncle, who happens to be 'grand inquisitor at Coimbra' (p. 58). This functionary does not mince matters—he hands over the tender damsel to her convent, where she soon dies of consumption. Mr. Edward rejoins the army, and also dies of his secret sorrow, leaving behind him, for the consolation of his sorrowing comrades, sundry disquisitions on suicide, and a copy of verses; and the 'tale' ends in this striking way—'Nay, religion itself displayed an example—*THE END.*'" (p. 87.)

Such a tale of true love, attractive as it might be to the ordinary magazine, has no peculiar charms for us. But a little further on with delighted astonishment we read what we could not resist transferring to our pages, apologizing for the inevitable dryness of even such valuable matter as the Ecclesiology of Holland House handled by a partial reviewer.

"'The Nun of Arrouca' furnishes other curious and significant anticipations of its author's more recently developed religious sentiments. It has been, and is, a difficulty to thoughtful minds, how it happened that Lord John could co-ordinately 'sit under' Mr. Bennett and Dr. Cumming. We do not undertake to solve the difficulty. To set it down as a mere piece of inconsistency is an inadequate *rationale*; to view it merely as what would be called the eccentricity of high genius is perhaps nearest to the truth; but still this is a narrow and incomplete account of the matter. For ourselves we would suggest that, as great irregularities—apparent irregularities, that is—in a vast system, such as that of the planets, may one day be proved to be specimens of a very grand and lucid order, so it may be with Lord John. To understand and fathom him requires an equal mind; and where is that to be found? But this only by the way. What we are anxious now to show is, that in his celebrated and wonderful letter to the Bishop of Durham, Lord John was actually and penitentially unburdening a conscience, weighted with the dangerous responsibilities of years. With true spiritual discernment he reflected on the sins of his fervid youth. Not only had he to disavow participation in the 'mummeries of superstition' practised at S. Barnabas, but his own personal share in giving rise to them. This thought, which immediately suggests itself to the readers of the 'Nun of Arrouca,' surely invests that famous theological rescript with a deep amount of personal pathos. Here we see the penitent and pertinacious Premier going through a searching self-examination. It is not Mr. Bennett that he rebukes; but he sternly holds up the deplorable image of his past self to his own righteous hatred and rebuke. And we say it, not only with no unkind reference to the past, but with a profound admiration of Lord John's recent deep contrition, which we find—and find too late—to be the true key of the Durham manifesto. Unthinkingly and precipitately we only at first saw, with the rest of the world, spite and folly in his letter to Dr. Malthus; now, on the contrary, we regard that document with pious awe. In it we behold his lordship donning the hair shirt, and wielding the discipline on his own guilty person. As we knew not his sin, so we could not conjecture the severity of his self-inflicted penance. But as we have already seen that the late Premier, unconsciously perhaps, adumbrated the French school of fiction, so we fear we must charge

upon him the incipient rise of Tractarianism itself, at least in one of its most formidable and popular aspects. It is usual to fix the rise of this 'pestilent' school in the year 1833; but its true date is the publication of the 'Nun of Arrouca.' The Cambridge Camden Society, and all the architecturalists and aestheticists of the day, have been dishonest enough to conceal their obligations to this work. If the 'mummeries' of ritualism find their first and most eloquent advocate in the Premier himself, how significant becomes his late, and personally so interesting condemnation of those debasing 'superstitions.' Let us hear our author:—

"The next morning his expectations were raised to the highest pitch when the monks conducted him to the church. The grandeur of the architecture, in the best style of Gothic, proved to him the munificence of the founders; the brilliancy of the gilded ceiling, and the profusion of marble and painting in the chapels, attested the wealth and prosperity of the institution. A railing, also gilt, extended across the church, and divided the nuns from the strangers and inhabitants who resorted to public worship."

"He heard with pleasure, however, that on that same night a solemn service was to be performed to entreat the favour of Divine Providence upon the arms of the allies. About nine in the evening he repaired to the church. The altar and the choir were brilliantly illuminated with wax tapers. The rest of the church being left in darkness, had an appearance of being larger and grander than it really was—monks passing to and fro in the side aisles appeared at a vast distance, and gave a picturesque solemnity to the scene. A fine picture of Murillo, representing S. Bernard, kneeling in the white dress of his order, with the Virgin and angels in the heavens, hung over the altar. The incense rose in fumes from the censers; the mind of Pembroke was already toned to the occasion, when the nuns began the Jubilate. He had not before perceived that they were behind a grating on the side. The sweetness and harmony of their voices went at once to his heart, and made him for a time a convert to their faith. 'Why,' he said to himself, 'why should not the senses which have been given us by the Divinity be thus innocently gratified to do Him honour? Why should not religion call our whole being to its aid?' In these feelings he continued to listen, and to look with ecstasy on the scene that was going on."

"He was about to answer when a knot of white riband in the form of a cross fell from the veil of the younger through the grating. He took it up, and putting it in his bosom, hastily said, he thus constituted himself her knight."

"Now we must say that Lord John has much to answer for! if he has repented much, he has much to repent of. Here is the whole thing—the whole tissue of 'mummeries'—painting and gilding, wax lights and crosses, chanting and intoning, pictures and rood-screen—all praised, all apologised for;—

"Why should not religion call our whole being to its aid?"

"Why, these are Mr. Bennett's own words, deliberately anticipated and published by Lord John himself thirty years ago. Well might he, in the bitterness of his heart, recall these sinful encomiums upon the mummeries of superstition, when writing to a Protestant Bishop in November, 1850.

"After this, as though to complete the awful cycle of his former sins, at p. 32 we find our noble author informing us with much satisfaction of the spiritual improvement which his heroine derived from the practice of meditation, and from reading—saints and angels! do our eyes deceive us?—'the mystical works of Saint Theresa!'

"And of a similar most unprotestant character is that scene at p. 45, where Miss Catherine goes to a 'white' church, and—but we prefer our author's own words:—

"He entered the door, and could see the altar only by the light of two small lamps that were burning, one on each side of it. He walked up to it, and was turning to quit the place when he saw a female figure with the face covered kneeling in a side chapel. Her black dress made a dark shade on the pavement, but her head was scarcely discernible. He approached gently very near her, and heard these words in the voice of Catherine: 'Relieve me from this burden, blessed saint! Save me from this crime, unhappy wretch!'"

"Here we pause: this scene, coupled with its consequences, lets an unexpected light on another dark passage of recent controversial discussion. We all along thought my Lord Ashley's flight about the Lydian worship too great a stroke for that very respectable, but not very original, person; besides, we never quite understood it—we had difficulties about the rites which might in some cases be observed in such a locality as the river-bank. The fact is, Lord Ashley has been plagiarising from Lord John Russell; but in order to conceal his theft, he left out the details of the *cultus*. The author of the 'Nun of Arrouca' is equally fond of these river-side mysteries, and is more explicit—

"About half a mile from the bridge, *close to the river*, stands a white church, before which a row of trees, leading to the door, have been planted. To this church Catherine was in the habit of repairing . . . Edward came to the church [and there found Catherine praying to the saint, as above]. . . She got up and left the church; he slowly followed. . . . He pointed to a stone bench which overlooked the river; a birch tree waved its leaves over the bench, and the moon shone brightly on the water. . . . They both sat down. . . . As he uttered these words Catherine leaned towards him, her soul seemed to melt at his voice; by an impulse of the moment he moved towards her, and their lips met."—pp. 43—48.

"'Oh, murder, then!' as the Irish say: here the whole mystery comes out. 'Worshipping with Lydia by the banks of the river-side,' according to this, the first, exposition of those solemn, yet unspiritual rites, means a young officer kissing a nun by moonlight, on a stone bench overlooking the river, under the birch trees. He follows her to church by the river side, she little loth.

"Fugit ad salices et se cupit ante videri."

"The climate is warm. Portuguese ladies of nineteen are proverbially icy. Lord John is graphic and the scene closes. And no unpleasant thing this Lydian worship, when thus developed, the profane will say.

"All that we say is, Lord John has been very unfairly treated. Here are all sorts of people filching our good and great Ex-Premier's notions, and never breathing a syllable of 'The Nun.' The conspiracy is general. Lord Ashley and Mr. Bennett, Tractarians, and cheerers of the Freemasons' Tavern, all owe what they will neither pay nor own. An unseemly proverb there is about giving somebody his due. We will not repeat it; but for Lord John's sake we will say with Goethe—

'Honour to those to whom honour is due!
Old Mother Baubo, honour to you!'

"It is a real satisfaction to exhibit Lord John as the true old original Tractarian, Camdenian, and Lydian."

Noble minister, and admirable ecclesiologist! ecclesiologist of all forms of worship—of the Christian Church, and of the Lydian sect! What reward can be invented great enough for him? Let a special meeting of our whole society be forthwith called, and

let the dignity of Arch-Patron be solemnly bestowed upon Lord John Russell, and as the modest olive crowned the Olympian victor, and still humbler parsley the champion of the Isthmus—so let a coronal honourable yet unostentatious as these be prepared for our own great man—a chaplet of native foliage, simple but precious, and such that its medicinal virtue shall counteract the over sweetness of his nature, a coronal of the leaves of *Durham Mustard*!

CHAPTERS ON PAINTED GLASS.

III.—ILLUMINATED WINDOWS.

OUR readers will remember that in some remarks which we made last year upon what we then thought, and still think, too trenchant a condemnation of fresco painting, as a method of church decoration, by Mr. Pugin, in that clever pamphlet of his in which he smashed the first of the Rambler's model churches, we took occasion to point out how such painting contributed at all times to the artistic effect of the structure, while painted glass was but a day-light beauty, and after nightfall might almost be looked upon as detrimental to the effect of the building which it filled, owing to the cold fantastic outline of the lead lines which then come out into prominence.

Feeling this as we do, it is with no common interest that we now lay before our readers the details of one of those bold applications of the science of modern times, which have become so common that their absence is now almost a greater wonder than their presence, by which painted glass is made to contribute its share to the artistic whole of the building, which it fills, by night as well as by day. This result is of course obtained through means of gas, and the locale of the experiment is the House of Lords. Round the stonework of the windows, small gas pipes have been run externally, and these are pierced with numerous small jets; the result is, that after night-fall, the windows shine forth with their appropriate hues, not very brightly, not so as to contribute to the practical illumination of the chamber itself, but so as to add a new element to the artistic features which combine in producing the whole beauty which it should be the end of the creative mind of the first artist to produce.

The effect, in short, is a perpetuation of that singular, almost unearthly effect which must be so familiar to any of our readers who has worshipped in churches like S. Saviour's, Leeds, or S. Barnabas, in London, when the entire structure is lighted up for evensong, and yet the departing day still leaves its traces in the paling hues of the windows. We do not of course mean to say that the artificial light of gas is equal to this inimitable result, and we were conscious of something at first almost unnatural in the changeless perpetuation of a

combination, whose effect we could not but think depended in no little degree upon its transitoriness.

But with all these abatements which candour alone compels us to make, the experiment is very successful as a first attempt, and it will be a shame if it is not taken up and improved upon for the honour of Almighty God in His churches. We need not point out how plastic may be its working; how in great churches it may be used perpetually and for all the windows, in others only accommodated to the east window. Again, it may be applied to the distinction of great festive seasons. But enough of this; it is sufficient that the experiment has been made, an experiment which we may say has often haunted our day dreams, and that it has been so far very successful.

It is obvious that its general adoption will be detrimental to the elaborate external mouldings of the windows to which it may be accommodated. But as its use must be chiefly confined to town churches, we are not very sorry at the restriction which it creates; for elaborate external mouldings to the window tracery is not the most fruitful method of expending time and money in a town church.

In conclusion, we must remark, that in the House of Lords, great injustice is done to the experiment, by the actual system of lighting of that ornate Hall; which was adopted with no reference at all to this developement. Between each of the windows, which range clerestory-wise, stands a niche at present empty, but destined to receive one of those antique heroes, who—as an orator at a public meeting, inviting his loyal auditors to do the same, stated—“rallied round their sovereign at Runnimeade.” The actual illumination of the House of Lords, wisely as things then stood, is arranged to bring these into prominence; the consequence is, that a pair of branches terminating in a large gas flame is attached to each niche, and that these flames of course tell primarily upon the windows in front of which they are placed, and go as far as any thing can well do, to ruin the effect of the illumination on the other side.

LEGAL OPINION ON THE POSITION OF THE CELEBRATING PRIEST—SS. PAUL AND BARNABAS, PIMLICO.

WE propose, from time to time, as occasion may arise, to furnish our readers with papers relating to disputed rubrical questions and points of discipline, regard being had more especially to the legal view of the cases.

In our last number appeared, what may have in some measure given rise to this determination, viz., the case relative to the sale of pews in Yeovil church; which we shall consider as the first of the series. In our present number we have furnished our readers with the case and opinion lately taken by the congregations of SS. Paul and Barnabas, in regard to the ritual observances in practice at those churches, and which not only called down so strong a condemnation from the Bishop

of London, but have been the means of driving one of the most zealous parish priests from the service of the Church.

We may state that the case has been slightly modified to suit our pages; the few alterations, however, which have been made in it have received the sanction of the original framer of it.

Our readers will also bear in mind that the practices numbered 2 and 3 were immediately discontinued by Mr. Bennett when objected to by the Bishop of London, and that the only reason why a legal opinion was taken upon them was, that they formed with the others the grounds of the Bishop's calling for Mr. Bennett's resignation as stated in his letter.

We subjoin the case and opinion.

CASE.

On S. Barnabas' day (11th June, 1850,) the church of S. Barnabas, Pimlico, was consecrated by the Bishop of London as a Chapel of Ease to the church of S. Paul's, Knightsbridge, under the incumbency of the Rev. W. J. E. Bennett.

The church and adjoining buildings had been built entirely by private subscription, and the clergy were supported by a portion of the offertory at S. Paul's, the richer portion of the parish being in the habit of attending divine service there.

The church was constructed both in design and ornament so as to enable the fullest possible attention to ritual observances being carried out, and the consecration was one of unusual ceremony, an octave of services being performed.

In the charge of the Bishop of London of October last, some severe strictures were made upon what were termed the "histrionic" proceedings of certain clergymen in the diocese, alluding evidently to the church of S. Barnabas (amongst others) and the officiating priests connected with it.

Public attention being thus drawn to the church, a rabble mob attempted to break into it during divine service, and the riot was continued on several successive Sundays, new vigour being instilled by the well known letter of the Premier to the Bishop of Durham.

A correspondence between the Bishop of London and Mr. Bennett which had commenced in July, 1850, and had subsequently been suspended in consequence of the Bishop's absence, was resumed, and certain points of ritual observance were required by the Bishop to be discontinued.

These points were as follows:—

1. In celebrating the Holy Communion, the Priest standing in the centre of the west side of the table, with his back to the congregation, an assistant clergyman kneeling on the steps at each side of him.
2. Not giving the cup into the hands of the lay communicants, but putting it to their lips, while it is held by the Priest or Deacon.
3. Not delivering the bread into the hands of the communicants, but putting it into their mouths.
4. Beginning or rather prefacing the sermon with the words 'In the Name of the FATHER, and of the SON, and of the HOLY GHOST;'

and on the preacher uttering these words the other clergy present 'standing up and crossing themselves.'"

In an early stage of the correspondence, Mr. Bennett intimated to the Bishop that as he considered himself morally and spiritually bound not to oppose his lordship in those matters which as a diocesan, he had a right and duty to regulate, he was willing and ready to withdraw from a position in which the possibility of such an event might arise. In reply the Bishop again pressed for the abandonment of the practices objected to, adding that were Mr. Bennett to be restrained from them, his lordship did not think a sufficient *casus* would have arisen for his leaving the ministry to which, as his lordship stated, he had hitherto been so zealously devoted. On the 30th Oct. Mr. Bennett wrote to the Bishop contending that the practices referred to were founded on principles, and that he could not consistently abandon them, but he added that if the Bishop should be of continued opinion that he was guilty of unfaithfulness to the Church of England, and would signify his judgment as Bishop, that it would be for the peace and better ordering of the Church that he should no longer serve in the living of S. Paul, he would then send him a formal resignation. Several further letters ensued, in one of which the Bishop called upon Mr. Bennett to fulfil his offer of retiring, and accordingly on December 4th, Mr. Bennett wrote that, concluding in making such a call the Bishop wished to express his continued opinion that he, Mr. Bennett, was guilty of unfaithfulness to the Church of England, he accordingly thereby sent his resignation, of which on the 9th Dec. the Bishop wrote his acceptance.

In the correspondence above mentioned, the Bishop in no instance directly charged Mr. Bennett with unfaithfulness to the Church of England, but such a charge was raised by implication only.

As soon as the result of this correspondence became known, the greatest sympathy was expressed on behalf of Mr. Bennett, not only by the congregations of S. Paul and S. Barnabas who had had abundant opportunities during several years past of witnessing his zealous efforts and the benefits arising from them, but also by the parishioners at large, and an almost universal wish was expressed to prevent the loss his removal would occasion to the parish.

The practices objected to by the Bishop were by no means disapproved of by the respective congregations of SS. Paul and Barnabas. They did not desire any alteration in them, and on the publication of the correspondence they could discover no sufficient reasons in the Bishop's letters for Mr. Bennett's removal. The fact that the Bishop had cautiously refrained from expressly charging Mr. Bennett with unfaithfulness to the Church of England became apparent to his congregation, and they could not but see that their parish Priest had been sacrificed to the public outcry raised by certain proceedings of the Church of Rome. An earnest desire arose that the Bishop should judicially state the points of which he considered Mr. Bennett's unfaithfulness to consist, an explanation not only fairly due to him, but to the congregation so materially involved in the issue, and accordingly a deputation of the congregation and parishioners attended the Bishop, and a subsequent correspondence ensued, by which this further ex-

position of the Bishop's views was sought, but they wholly failed to elicit what was required, and his lordship ultimately declined further communication with the congregation upon the subject. The congregation were however, much dissatisfied with the position of the matter, and entertaining a very strong conviction that the practices which Mr. Bennett had refused to discontinue were strictly in accordance with the Church of England, they were unwilling to submit to the injury of Mr. Bennett's removal without an effort to retain him in his incumbency.

As regards the practices complained of by the Bishop, it was believed that for the most part they were not only strictly warranted, but enjoined by the rubric, and the correspondence showed that Mr. Bennett's opinion coincided with this view.

The opinion of counsel was therefore requested on behalf of the congregation and parishioners desirous of retaining Mr. Bennett in the incumbency of SS. Paul and Barnabas.

1. Whether, notwithstanding his determination of giving effect to his resignation, there exists any course open to the parishioners by which their object of retaining Mr. Bennett can be effected?
2. Whether the Bishop can be in any manner compelled to state *seriatim* his reasons for considering Mr. Bennett unfaithful to the Church of England?
3. Whether the practices numbered respectively 1, 2, 3, and 4, in the above case, and objected to by the Bishop, are legal, and authorized by the Church of England, so that a parish Priest may safely adopt them without liability to deprivation or other ecclesiastical proceedings?

Counsel were further requested to advise the congregations generally under the circumstances stated in the case.

OPINION.

1. Upon the first question proposed to us, we are clearly of opinion, that there is no course open to the parishioners, by which their object of retaining Mr. Bennett in the incumbency of S. Paul and S. Barnabas can be legally effected, Mr. Bennett having placed his resignation in the Bishop's hands, and the Bishop having accepted that resignation, the parishioners have no power to interfere, so as to prevent the appointment of another incumbent in the place of Mr. Bennett.

2. Upon the second question, we are of opinion, that the Bishop cannot in any manner be compelled to state *seriatim* his reasons for considering Mr. Bennett unfaithful to the Church of England. The Bishop appears to us to have complied substantially with the conditions required by Mr. Bennett in order to his resignation, but it is clear that the parishioners cannot insist upon any further explanation from the Bishop.

3. With respect to the practices referred to in the third question proposed to us, and numbered respectively 1, 2, 3, and 4, we are of opinion as follows:—1st. That in celebrating the Holy Communion, the proper position of the Priest is in strictness on the west side of the Altar. We think that the words of the rubric "*standing before the*"

table" imply this, whether we refer to the words themselves, or to the purpose for which the rubric professedly uses them, and as the whole of this rubric, which precedes the prayer of consecration, is one sentence, the words "*standing before the table*," appear to us to be applicable to the words "*shall say the prayer of consecration*," as fully as they are to those preceding; and as the subsequent rubrics in connection with this prayer, require those very things to be done *during the prayer*, for which the position of the Priest "*before the table*" is expressly ordered, the intention appears to be that he shall remain there till the prayer is ended and those ceremonies are performed. It is obvious that his placing himself at the north side of the Altar would in general be far less convenient for the due and orderly fulfilment of these directions, than his continuance "*before*" it. And if that had been the intention of the framers of these rubrics, it would have been quite as easy for them to have stated it, as it was to require him "*to stand*" *at the north side of the table*, at the commencement of the service; and as the only direction for the position of the Priest in connection with this prayer is that of "*standing before the table*," we think that he cannot properly take any other. There can be no doubt that his "*breaking of the bread before the people*," and "*taking of the cup into his hands*," are not incompatible with this position, and that while these things may thus be performed with equal "*decency*" they may be generally "*with the more readiness*." With respect to the assistant clergymen kneeling on the steps at each side of the officiating Priest, we see nothing in this either illegal or improper, although in the absence of any specific directions upon the subject in the rubric, we think it is competent to the Bishop to place these clergymen differently, if he deem it worth his while to do so. As to the 2nd and 3rd of the practices mentioned in the points referred to in the third question, we are of opinion that the not giving the Cup into the hands of the communicants, and the not delivering the Bread into their hands, are violations of the rubric, which are only excuseable on the ground of necessity; as for instance, when any communicant is infirm, and there might therefore be danger of some accident or indecency from the contrary practice. The language of the rubric is express as to "*delivering the bread into the hands*" of the communicants, and it is difficult to see how the delivery of *the cup* (not the wine, nor the "*Sacrament of the Blood*," as in the rubric of Edward the Sixth's first Prayer Book) can be performed, unless giving it into the hand of the communicant. With respect to the fourth point, we are of opinion that there is nothing illegal or reprehensible in a preacher's commencing or prefacing his sermon in the name of the Holy Trinity. It is certainly quite as lawful as the use of any collect or prayer before the sermon, or any doxology after it, neither of these being enjoined; and any prayer before the sermon being, as it seems to us really inconsistent with the rubric in the only part of the Prayer-Book where a sermon is ordered, while the words "In the Name of the Father, and of the Son, and of the Holy Ghost," may be introduced as part of the sermon itself, just as the doxology often is at the close, in which case it is more strictly legal than a prayer, and the use of it is clearly no ecclesiastical offence. If

the other clergy present choose to stand up and to cross themselves whilst these words are uttered, we are not aware of any law which they offend by such a practice.

5. In advising the parishioners generally, we have only to observe, with reference to Mr. Bennett's resignation, that although they have no power to compel the Bishop either to allow Mr. Bennett's continuance, or to state his reasons for refusing, they are, of course, at liberty to memorialize him on the subject, and to urge upon him their wishes and opinion that Mr. Bennett should and ought to be retained in his cure.

Signed { J. ADDAMS.
EDWARD BADELEY.

Doctors' Commons, 15th Feb. 1851.

We cannot but express our hopes that the above opinion from the two eminent counsel chosen expressly from the two branches of the bar, the one an ecclesiastical and the other a common lawyer, will go far to set at rest the long vexata quæstio as to the position of the consecrating priest, they having pronounced so decidedly that the only situation legally correct is on the west side of the altar, and consequently with the back to the congregation. This our readers will recollect, we have all along maintained as consistent with propriety, with decency, and what is of more weight, with authority.

However much we may regret the heavy deprivation the parish of S. Paul's, Knightsbridge, in particular, and the Church of England in general, have sustained in the loss of their parish priest, we have the melancholy satisfaction of trusting that the legal opinion which it has been the means of eliciting, may go far to confirm timid minds who were anxious to keep strictly within the law in their rubrical observances, though at the same time ready to carry out the ceremonial of the Church of England to its fullest extent, so long as they were not disobeying or impugning the true authority of the law.

ON THE ANCIENT STONE FONTS OF CORNWALL.

(A Communication.)

THE FONTS of Cornwall form a very interesting class in the ecclesiology of the county, and as they have hitherto been but little known, some account of them may not be uninteresting. A very large majority are of Norman-Romanesque date; in fact the church builders of Pointed times seem to have preserved these relics of a bygone age, just as scrupulously as (and in Cornwall much more so) they retained the old Norman doorways. There are several examples of First and Middle-Pointed, but instances of these, and even of Third-Pointed date, are comparatively rare. The Norman Fonts are mostly circular, though some are square; the First-Pointed either square, octagonal, or round;

the Middle-Pointed are mostly round, but some are octagonal; the Third-Pointed are either round, octagonal, or hexagonal. And first as to Norman fonts. I am inclined to consider that in the church of S. Symphorian, **FORRABURY**, to be one of the oldest; it is early,—even if it be not ante-Norman, and appears to be coeval with the ante-Norman remains in the church: it is plain, circular, and of granite; the only attempt at carving being some cross lines at the bottom, such as masons strike across wet plaister with a trowel,—these lines are cut in the granite, and very freely. The font in the neighbouring church of S. Matherian, **MINSTER**, is precisely the same; the one is evidently copied from the other. Another very early font, although much later than these, is that in the ruined chapel of S. ENODOC, near Padstow: the bowl is plain and circular, and the stem is encircled with the cable moulding boldly sculptured. Of a little later date than this, (probably A.D. 1085,) are the fonts in the churches of S. DOMINICK, and **SALTASH** S. Nicolas: the latter is sadly mutilated.

In the parish of S. Sampson, South Hill, is a very singular baptistery, called **DUPATH**. It is a very small building, but divided into nave and chancel by a chancel arch and a step. A stream of water runs into it through the west doorway, covers the floor, and makes its exit under the east window. The font, which till very recently had been used as a water-trough in an adjoining farm-yard, has been restored to its place by the Rector of South Hill: the bowl only remains; it is circular with four projecting fillet mouldings on the outside, and I am inclined to consider it of Norman date. At **LAMORRAN** S. Moren, near Truro, is an ancient font, evidently of the Norman period: there are heads at the corners supported by shafts, and the bowl rests on a large central pier. It has recently been freed from a grievous load of plaister. In the church of S. ENODER there is a very good font of this age: it consists of a large circular bowl, supported upon a shaft of like form. The upper part is surrounded by a band of the reticulated moulding, and heads cut in bas relief. There is a fine Norman font, apparently of a somewhat later date than that at S. Enoder, (probably circa 1090,) in the church of S. Mary, **CALLINGTON**. The upper part is octagonal, but there are heads at the corners, and the bowl is rounded off, under the heads. The bowl is supported upon an octagonal shaft, displaying the cable moulding, and resting upon a very massive circular plinth, which is placed upon an octagonal base apparently of later date. On the sides of the bowl are carvings of crosses, leaves, &c., and a circle containing star-like radii. At S. GORRAN, near Mevagissey, is a very good font, of later date than the above: the bowl, which is covered with singular carvings, is supported upon a central shaft, and four angular ones of a smaller size. In the church of S. Kaius, **KEA**, near Truro, is a beautiful Norman font, which I consider to be one of the most striking of its kind. It was removed from old Kea church, when the present frightful edifice was erected. The bowl, which is circular, and of large dimensions, rests upon a central pier, and four angular shafts, which support heads. On two of its sides are carved floriated ornaments, on the third a dragon,

and on the outh a cross within a circle. It must have been carelessly removed, for the bowl is so cracked that it will not hold water; this might be remedied by lining it with lead. It has a new flat cover of oak.

The next that I shall describe is that at S. Sampson's, **SOUTH HILL**; it is of a character similar to the example at Kea, but inferior in proportion and detail. On two of its sides are represented boldly sculptured floriated ornaments, and on the other two, dragons and lions. Beneath the dragon are two four-leaved flowers, of Middle-Pointed aspect: these may have been added in the fourteenth century, but, at all events, the font itself is undoubtedly of Romanesque date, (circa 1090. There are angular heads, as at Kea, but the shafts have no base mouldings. Of very similar character, but of larger proportions, is the font in the church of S. Cyricus and S. Julieta, **LUXULYAN**. The bowl which is round, very large and massive, is supported by a circular shaft; there are heads at the corners resting on plain shafts without base mouldings. The bowl is ornamented with dragons rudely but spiritedly cut, lions, and other curious animals: the whole, as at South Hill and Kea, stands upon a solid base of granite. The font at S. Crewene, **CROWAN**, is a good example of this class. It has recently been rescued from a farm-yard near the church, and has been well cleaned and restored. [The church of Crowan is (or was) in a disgraceful state, the chancel being filled with huge pews.]

The next Font that I shall mention is that in the church of S. Symphorian, **TINTAGEL**. It is a very singular example, and different from all others that I have seen. The bowl is supported by a central shaft; and there are heads at the corners. Beneath the heads are four angular shafts, not, as is usually the case, standing perpendicularly, but leaning outwards towards their bases, which are rude and of different shapes. Around these shafts are twining serpents, rude and mutilated, and above them are crosses. This is symbolical of the victory of the cross, (or the Christian Church,) over the serpent, by which Druidism is signified. In the church of S. Galwell, **LANEAST**, is a very handsome Norman font. [An excellent representation of this Font has been published by the Oxford Architectural Society, on a sheet.] In the church of S. Austel and the Holy Trinity, **S. AUSTELL**, is a richly carved font of Romanesque date. It resembles the example at S. Sampson's, South Hill, in many respects, but is of somewhat better proportions. The foliage, dragons, and ornaments on the sides of the bowl are very similar, and there are two or three of the same four-leaved flowers. The bowl is round, and the rim is ornamented by a richly carved band of moulding. There are heads at the corners resting on slender shafts, and the bowl is supported by a large circular pier. The base is square, but with two broad indentations on opposite sides. (Circa 1150.)

I shall next notice the magnificent and far famed example in the church of S. Petroc, **BODMIN**. It is very large, and of granite. The bowl, which is round, and richly ornamented with intricately twisted foliage, is supported by a central and four angular shafts, all of which have good bases, moulded, and with ornaments at the corners. At

the corners of the bowl, in the upper part, are winged heads carved upon square blocks slightly projecting. [Beside the font stands the piscina, which has been removed from its ancient situation, and alienated from its proper use, to serve for a poor-box! We noticed a very fine altar tomb in this church, with the effigy of Prior Thomas Vivian, last Prior of Bodmin. He is dressed in his pontificals as Bishop of Megara, his hands are clasped, as in prayer, on his breast, and angels are fanning his face with their wings.] The font in the church of S. STEPHEN by Saltash is, in almost every respect, the same as the Bodmin example. It was dug out of a large mass of rubbish, accumulated in the interior of the church (!), by the Rev. John Buller, formerly Rector.

I shall next notice the very curious font in the church of S. Gerennius, GERRANS. The bowl, which is quite square and flat externally, and rounded internally, is supported by five plain shafts, the central one being very large. It stands upon a slightly moulded plinth, and a large granite step. The sides of the bowl are ornamented with arcades, cut in low relief. A good pyramidal cover of oak has recently been provided. [I am again going to digress from my subject, in order to mention a matter which has lately happened in Gerrans church, and which calls for loudly expressed indignation. The church has been rebuilt, the old details having been used again. The whole of the nave and aisle are paved with tessellated tiles, and on them are placed open seats of oak, which are also *moveable*. To accommodate the "majesty" of the squire, the churchwarden (I believe) has turned the easternmost backwards, facing the west, so that with the one next in order, it forms nothing more nor less than a "*family pew*." This is, in my opinion, a great evil, and one to which *moveable* seats are clearly open. But *moveable* seats are unquestionably better than fixed ones, and some plan ought forthwith to be devised by which such outrages, as that which I have described, may be prevented.] In the church of S. Werburgh, WARBESTOWE, is a good font (circa 1160.) The upper part is square, there are heads at the corners, under which the bowl is rounded off. In each of the four sides is a star with serpents encircling it. The interior of the bowl is circular. Fonts of very similar character are to be found in the churches of S. Nunn, ALTARNUN; S. James, JACOBSTOWE; S. Peter, LANDRAKE; S. THOMAS by Launceston: and there are curious fonts of different character in the churches of SS. Mevan and Issi, MEVAGISSEY; S. STEPHEN by Launceston; S. Andrew, WHITSTONE; S. Marnarch, LANREATH, &c.

I have thus endeavoured to describe and classify a few out of the many fine old Norman fonts, which still remain in our Cornish churches; imperfectly, I fear, but surely unless some beginning be made, we shall never obtain a perfect knowledge of them. I noticed but one font which can be called strictly "*Transitional*," from the Romanesque to the First-Pointed style. It is that at S. Levan, near the Land's End, and is a very singular example. The bowl, which is round, but with a flat bottom, stands upon a single shaft, which is circular and very plain. On the sides of the bowl are a species of large open flower having crosses in their eyes. Around the upper

rim of the font runs a band of the dog-tooth ornament, and around the lower part, an elegantly carved string of the cable moulding.

We will now consider the fonts of the **FIRST-POINTED** period, very few of which remain in Cornwall. Probably one of the earliest is that in the church of S. ANTHONY, in Roseland; it is plain, with no ornamentation: (circa 1200.) In the churches of S. Mellor, **LINKINHORNE**, and S. Bueno, **BOTUS-FLEMING**, are fonts, of similar character, (circa 1230,) the bowl, which is square, and ornamented with arcades in low relief, is supported by a round shaft of massive proportions, and standing on a large square plinth. The next that I shall notice is that at S. Lanty, **LANDEWEDNACK** (circa 1280 :) the bowl, which is circular, with grooves at the corners, stands upon an octagonal central shaft, and four angular ones, which till recently, were of wood, and round, but have now been replaced by octagonal ones of stone. It bears the inscription—"I. H. C. RIC. BOLHAM ME FECIT."

I now proceed to **MIDDLE-POINTED** Fonts. The font in the church of S. Ia and S. Andrew, at S. Ives, appears to be an early example of this class. The bowl is round, adorned with angels bearing shields, and resting upon a round shaft with angular shafts attached. The inscription must have been "**Om̃s BAPTIZATE GENTES,**" but it is obliterated except the first word, and the first syllable of the second. At the base are representations of hideous serpents with human faces, symbolical of the evil spirits exorcised in Holy Baptism. Another elegant font of similar design is that belonging to S. Martin, **CAMBORNE**,—*belonging*, because it is, (or was) used as an ornament in the neighbouring grounds of Tehidy, instead of being used for the holy purpose for which it was designed. It is precisely the same as the S. Ives example, except that instead of the evil looking creatures at the base, there are four lions. The font at S. WINNOW is very similar to the S. Ives and Camborne examples, but the ancient base is gone. It is also early Middle-Pointed, and bears the following legend: "**ECCLE, KARISSIMI DE DEO VERE BAPTIZABUNTUR SPIRITU SCO.**" Also of Middle-Pointed, though much later, are the fonts in the churches of S. Petroc, **PADSTOW**; and S. **MERRYIN**. They are precisely similar in every respect, and are constructed of a dark stone, called in the neighbourhood "**Cataclense Stone.**" The bowl is round, having four projecting figures of the Evangelists, and between each of these three elegant trefoiled niches, containing the images of the Twelve Apostles in a very perfect state. The bottom of the bowl is moulded, and has four-leaved flowers in the hollows. It rests on a plain central shaft. Recently the angular shafts, which support the Evangelists, and had been removed, have been restored, but not altogether satisfactorily. The font at S. Merryin formerly belonged to the chapelry of S. Constantine in the parish. [This church, the ruins of which still remain, was overwhelmed by a tempest, and, together with the hamlet, almost buried with sea-sand from the Towans. The annual festival (March 11th,) was till very recently kept up in S. Merryin by a hurling match.] By far the most extraordinary font I ever saw is that in the church of S. Mary, **TREVALGA**: it has no shaft or plinth of any kind, but con-

sists simply of a very large octagonal vessel of stone resting on the pavement. It appears to be of Middle-Pointed date. [When we visited Trevalga church, having previously obtained the key of the porch doorway from the sexton's wife, we found that we had need of another key before we could enter the tower. Having returned to the cottage, we requested the key, and were told by the woman that it was in the "*vault*."¹ She appeared very much surprised when we asked her to point us out the "*vault*," and equally astonished when we told her it was the *font*.] The font in the church of S. Bartholomew, *LOSTWITHIEL*, I conceive to be of late Middle-Pointed date; and is well known as being one of the most extraordinarily ornamented specimens of church furniture in existence. It is octagonal, supported upon five well-moulded shafts; and the sides of the bowl, which is composed of one mass of freestone, are decorated in the following manner:—The Crucifixion, with the figures of SS. John and Mary; the head of a bishop; a rabbit; a dog; the head of a monkey encircled by a serpent; lions; a huntsman mounted, with a hawk on his finger, and a horn in his hand, while a dog runs before the horse, &c. It stands on an octagonal plinth raised on a square step. (Circa 1360.)

I shall next notice the font in the church of S. CLEMENT, near Truro. It appears to be coeval with the north transept, which is Middle-Pointed, (and is probably circa 1365.) Till lately it was used to receive a stream of water by the road side, near the vicarage gardens. The bowl only remained, and it was erected upon a very plain modern base. The original base has been since found, but we understand it is not to be restored. The bowl is octagonal, having four large and four smaller sides, the larger being ornamented with flowing tracery. The Font at S. Keverne is perhaps Transitional, (circa 1385.) It is octagonal having angels on four of its sides, and the inscriptions, "I. H. C."; "A. O."

We will next consider the fonts of the THIRD-POINTED style. There are not a very great many remaining in Cornwall, and those that do remain are of no very great beauty, being mostly late in the style. There is, I believe, (for I speak from memory,) a very well-proportioned example in the church of S. Thomas à Becket, *LANTEGLOS* juxta Camelford: this, as well as I remember, is good, and early in the style. In the church of S. Senar, *ZENNOB*, is a font of this age, (circa 1460;) it is much mutilated and clogged with whitewash; the bowl is ornamented with quatrefoils, and the shaft, which is square, has its edges chamfered. The plinth is square with round projections at the corners. At S. MABE, near Penryn, is a Third-Pointed font, similarly ornamented. The shaft has panels on the sides, having the arches quatrefoiled square set. At S. JUST, in Roseland, is a similar font, octagonal and supported upon a plain shaft of like form. The panels in the sides are quatrefoiled. A cover of anomalous design somewhat resembling that of a tureen has been lately provided for this font; the effect, of course, is very poor. The date of this font is probably circa 1490.

¹ [Was not the word *vaf*, pronounced very broadly? The word holy-water-*vaf* (i. e. *vas*) is still commonly used among Roman Catholics.]—ED.

I shall next notice the Font in the church of S. GUTVAL, near Penzance. The bowl, which is circular, and ornamented with shields, angels bearing shields, &c. rests on a clustered shaft, moulded like the pillars of the arcades in many of the later Cornish churches. Much later, (circa 1520,) is that in the church of S. IVO, S. IVE. By a wretched sham it has been painted to imitate marble! There is a good plain font in the church of S. JULIST, near Boscastle. [I must once more digress from my subject to mention a singular instance of the duration, even up to the present day, of an ancient custom, which, in these days of irreverence and presumptuous contempt of the Holy Catholic Church, deserves a notice here. A very great number of the congregation, (which consists almost entirely of peasants,) immediately upon entering the church, before they go to their seats, bow reverently before the holy altar. This custom, I am told, has always been kept up in this church. How different to the contempt of holy things manifested in the neighbouring church of S. Symphorian, Forrabury; where on a Sunday afternoon, I have seen six or seven men seated on benches round the altar rails, with their legs irreverently thrust through the rails into the sanctuary, and their hats piled up on the holy table itself!] It may not be amiss to mention here the very curious old (for a new one has been provided) font in the church of SS. Probus and Grace. It consists of a small, shallow bowl, square externally, and resting upon four square shafts, which are supported by a square base. It is very rude, and, as it bears the date 1661, must have been erected after the restoration.

In conclusion I would mention, as to modern imitations of mediæval fonts, those at S. Mary, Biscovey, and S. Peter, Treverbyn; and those at S. Michael, Baldiu, S. Paul, Truro, (lately erected in this faulty Third-Pointed church, which was built in 1846;) S. Mary, Bolventor and S. Mary's, Truro, as especially successful. And now I have done, hoping that by this attempt, I have done some little service to the cause of Ecclesiology, which now, in days of sorrow for the Church, we should draw to us and cling to tighter than ever; and trusting that I have not wearied my readers with any unnecessary prolixity.



PETTY SACRILEGE AND ITS PREVENTION.

CONTEMPORANEOUSLY with that good which it is the object of our Society and our journal to promote,—the restoration of dignity and beauty to the services of the sanctuary,—has sprung up an attendant evil. It is one, which in the present tone of morals amid a large portion of our population, might by anticipation have been predicated, as a natural dependent upon the advancing change. So genial sunshine determines the multiplication of the destructive insect tribe; so the cessation of war and disbanding of an army cause a temporary increase of private

marauders ; so almost any given public benefit is found to draw in its train some mischievous consequence, some alloy to the preponderating good. As in the case to which we at present allude, the evil may bear no greater proportion to its antecedent, than does the feathered sentinel of the crocodile to its grim associate ; yet still the two go together ; and while we gladly appropriate the advantage, we can seldom disregard, or act wisely in omitting to counteract, the allied though inferior ill.

Church restoration has, it must be acknowledged, caused the revival, or at least the increase, among us of a crime, which was scarcely compatible in its modern form with the prevalent system of a few years back,—the crime of sacrilege. Perhaps we ought rather to say of active sacrilege ; for indeed the utter neglect, the maltreatment, the careless indifference to the state of the temples of God, which succeeded their devastation and spoliation, and dating from the period of those outrages extended down to our own time, savoured strongly of that contempt for holy things in which the spirit of sacrilege consists. But the apathy we thus condemn, in the abstract and in its results, universal or nearly universal as it was in the generations which entertained it, we trust was venial ; they did but suffer things to remain as their fathers left them, a better system had never opened before them, they passively erred, but their's was an unconscious fault. The same extenuation cannot be offered for those bold acts of desecration which of late have become rife ; and some suggestions upon the prevention of which we shall presently proceed to submit. We are not however about to refer, as some of our readers might suppose, to quasi-authoritative interference with the seemly fittings, and decorations of the house of God, whether promoted by episcopal, clerical, or churchwarden ringleaders ; but simply to the robberies, which the more sumptuous accessories, and valuable contents of our churches in the last few years have stimulated. These are crimes, which we observe with pain, are on the increase, the alloy inseparable from our great gain, or separable only by dint of due precaution.

The objects of cupidity are of course for the most part the furniture (including the vessels) of the altar, and the contents of the alms-boxes. No sort of church is altogether exempt from these outrages ; they fall now and then upon the old fashioned brick realizations of the protestant ideal, for instance that which bears the royal standard on Kew Green, as well as upon churches of the catholic type, for instance that of S. Barnabas, and those pertaining to the Roman communion, as was lately exemplified in Liverpool. They are not directed, nor concentrated by animosity against the sanctuaries connected with men supposed to hold any one class of opinions : we have known a furniture-auction-room, ministered in as a church by a so-called "evangelical ;" the village fane of a moderate high churchman ; the splendid temple both rural and civic, served by Anglo-catholics,—alike violated and robbed. But worthy it is of remark, that even the lawless depredators in question have manifested ere now a striking appreciation of the beautiful, and forbearance towards that which embodied it, when not actually clashing with their immediate purpose. Thus the plunderers of a

church in Kent, the windows of which are filled with Munich glass of the highest merit, removed for the accomplishment of their object the foot-panes only of a window, and seem carefully to have abstained from damaging the picture above: others who abstracted the copper wire guard from a London church window left the painted glass intact; and —(if the same individuals who rifled the alms-box,)—found some other means of entering than by the destruction of this frail ornament. Even the perpetrators of felonious sacrilege then it would seem exercise a kind of impartiality, and exhibit a discrimination in their sin, from which some polemical zealots might beneficially take a hint.

What practical suggestions have we to offer on this subject? The crime, though it has of late years received an impetus in England, is of course an old one, and not confined to England. We have seen, we believe, both in France and Italy, a contrivance to defeat it in one detail, that of altar candlesticks, by attaching them with chains to the masonry. But this plan is too germane to the practice said to exist in the taverns of the old districts of S. Giles', in order to preserve the table utensils to their rightful owners, too rude, and easily counteracted, to be advisable with us. Moreover, it is available for one article of altar furniture alone, and that commonly the least costly and tempting.

Again, the ancient plan of securing the sacred vessels in an aumbrye is we think unsuited for readoption at the present day. The skill of burglars has we conceive so nearly kept pace with that of our locksmiths, that even if the encasement of the aumbrye were made impenetrable, its fastenings would in most cases not suffice to resist the ingenuity of its assailants. It must be recollected what facilities railway communication affords for the most expert London thieves to bring their resources to bear upon provincial churches' treasures; and in how many cases the robbers may have many hours undisturbed at their disposal. The circumstances were widely different when the church could secure the utmost mechanical skill of the period, and was exposed to the visits of local depredators alone, who for the most part could possess none: when oftentimes the very fane itself, in parvise or sacristy, gave habitation to a resident ecclesiastic with assistance within call of the bells at his command on the slightest apprehension of danger; and when at least the church was never far from the dwellings of the anxious defenders who ministered and worshipped daily within its walls. We look upon it therefore, as altogether hazardous and inexpedient to resort to a method of keeping the holy vessels, which in a different state of society might be quite efficient; but which in our present condition is certainly not so. They should, we think, in all cases be committed to safe keeping, where in the great majority we believe they are, viz., in a ponderous or fixed iron chest, in the sacristy; or, better still, in the adjacent house of the priest. While altar crosses and candlesticks of valuable metal should be reserved for festal occasions, their place during ordinary seasons might be supplied by others, the form and workmanship of which should constitute their principal (and less marketable) value. Aumbryes might still be used as convenient and secure depositories during the intervals of services on the same day.

The above observations possess an additional force in cases where the principal inlets of the church are insufficiently secured. The prevention of sacrilegious attempts at the very confines of the sacred edifice constitutes the chief motive for adopting universally the ancient custom of stoutly barring its windows with iron,—a custom we have on former occasions earnestly advocated on other grounds. The light horizontal bars, which glass painters are in the habit of introducing, to give attachment and support to their works, are not enough. Every accessible window of a church should, we hold, invariably be guarded by strong longitudinal and transverse stanchions, intersecting the aperture so closely as to render the passage of the smallest urchin (precursor of elder culprits) impracticable. Glass painters are sometimes averse to these bars, as supposing them to interfere with the effect of their own productions; but the objection is not valid; the transparency is affected by them to a very trifling extent; while on the other hand the security they afford is of course considerable. We would again call the particular attention of parish priests and of architects to this point.

The last precaution we have now to suggest, and one we are extremely anxious to enforce, it is in the power of the parish priest alone to exercise. We know of instances in which the successful accomplishment of the grave offence we have been considering was as unquestionably, as it was unintentionally, promoted by the very clergy themselves. For how otherwise shall we describe the neglect, which in effect holds out a high premium to the evil-doer? That, namely, of suffering the contents of the alms-boxes to accumulate to a large amount [in an example which occurs to us, they were estimated at £40; a fortune to a thief.] There are probably in every village and neighbourhood some persons of wavering principle, whose better mind would resist any but strong temptation to dishonesty; whom yet that strong temptation constantly presented may at length overcome. Even the habitual thief will not for a small booty undertake a risk, which richer plunder will at once determine him to encounter. Hence in a moral and wealthy neighbourhood, or a vicious and poor one, it is alike inexpedient,—nay, we deem it reprehensible, to allow long intervals to elapse between the periods of emptying these boxes. Surely the trouble of removing their contents weekly, or at furthest monthly, is not for a moment to be weighed against the danger, which may *even possibly* be encountered, and the heinous crime which may *even possibly* be suggested to some unstable soul, by the omission so to do. As a matter of certainty men will not run the hazard of plundering if the prospective gain be small; and hence it follows that any parish priest may at his pleasure greatly enhance the security of the alms entrusted to his distribution, by shortening the intervals at which their receptacles are examined. In this way not only will the temptation to this form of sacrilege be diminished, but the loss to the church and the poor, should it notwithstanding be perpetrated, will be diminished too; while the repetition of the crime will be discouraged in the exact proportion in which disappointment has been the meed of the criminal.

We believe that no better practice could be adopted than that of

adding the alms found previously in the fixed boxes, to those gathered at the offertory, as often as this is in use ; and solemnly dedicating the former with the latter. This plan would reduce the periodical examination of the boxes to a regular system ; it could scarcely be deemed troublesome, even though a few shillings or pence only might on each successive occasion be thus added to the accustomed eucharistic offerings ; and while beyond all contradiction a seemly and reverent practice, it would be found more effectual in defeating the designs of ill-disposed persons than any mechanical appliances whatever.

We will conclude by recapitulating the precautions to which we think greater attention than is usually paid is due.

First ; that greater care in defending the several inlets of churches by sufficient barriers should be observed.

Second ; that the sacred vessels should be kept in a well-secured iron safe in the sacristy or parsonage : aumbries being only used for temporary purposes.

Third ; that the proper decorations of the altar, if of great intrinsic value, should be reserved for Dominical and other feast days ; those ordinarily maintained thereon being of less costly material.

Fourth ; that the alms boxes should be periodically emptied at short intervals ; in many respects the most eligible plan of doing which would be habitually to add their contents to the sacramental offerings of the congregation.

MR. FREEMAN'S "LLANDAFF CATHEDRAL."

Remarks on the Architecture of Llandaff Cathedral, with an Essay towards a History of the Fabric. By EDWARD A. FREEMAN, M.A.
London : Pickering. pp. 101.

THE continued presence of this very interesting volume upon our table serves as a monition to us not only of our too long neglect of it, but also of that more important and elaborate work of Mr. Freeman, his "Essay on Window Tracery." We had long hoped to have been able to have given in the present number, to the latter treatise, that careful consideration which is the only condition under which we could ever notice it. But occupations, and emergencies, which we are sure Mr. Freeman would heartily sympathise with, render this impossible.

We cannot however forbear calling our readers' attention to the very able architectural history of Llandaff Cathedral, which Mr. Freeman first published in the *Archæologia Cambrensis*, and has afterwards brought out in a separate volume, considerably enlarged, and amply illustrated. The mournful history of the mutilation of this venerable structure is best told in our author's words, which we shall soon have the pleasure of quoting. After years of neglect varied by an occasional feeble protest from some zealous antiquarian, a better day at last

dawned, and the late Dean Knight Bruce began that restoration which is being energetically carried on by his successor Dean Conybeare.

To facilitate this good work, Mr. Freeman has directed his inquiring mind to an analysis of the architectural facts of this remote cathedral.

"Its ground-plan, outline, and arrangement are altogether unique. It consists—speaking of the appearance which it presented when complete, and which we may fairly hope it will, before many years, present again—of a long unbroken body, comprising under an uninterrupted roof, nave, choir, and presbytery, with a large Lady chapel projecting from the east end at a somewhat lower elevation. Aisles extend along the whole length of the main body and along one bay of the Lady chapel; the west end is flanked by low towers, terminating the aisles; a square building, forming the chapter-house, projects from the south aisle of the presbytery, having somewhat the air of a low transept.

"All this is widely different from the ordinary design of an English cathedral. The first and most marked peculiarity is the absence, in a church of so great a size, not only of a central tower, the usual crown of our large churches, but of transepts in any form. In this respect it is unique among the Cathedrals of South Britain, and has but few parallels among churches of equal size, even when not designed as episcopal sees, as the present Cathedral of Manchester, Dorchester Abbey, Boston, and S. Michael's, Coventry. And even among these, the distinction of the several parts of the church is generally more strongly marked than at Llandaff, where there is no constructive difference whatever between nave and choir, the only perceptible external change in the main body of the fabric being between the choir and the presbytery, and that consisting only in the different arrangements of the clerestory."—p. 5.

"But though we may vainly search through English churches of equal size and dignity for an exact parallel to the anomalies of Llandaff Cathedral, I am inclined to think that it is only the grandest and most important instance of a tendency busily at work throughout Wales, and indeed not unknown to England also. Every architectural student must have observed that, of the two types of a church, the parish church and the minster, it is far more common to find a church entitled by conventual or collegiate rank to the latter, reduced to the parochial type, than for the distinctive arrangements of the cathedral and the abbey to be reproduced even in the vastest parish churches. The contrary I conceive to be the case on the continent. But in England, wherever a collegiate or monastic church was also parochial, the latter character often swallows up the former. Collegiate churches especially, which were generally parochial, do not, as a class, even when the present fabric is not older than the foundation, differ much from common parish churches; even so large a building as Manchester does but exaggerate the parochial type; Beverley and Southwell are quite exceptions to the rule; Wimborne Minster, but for its towers, would differ in nothing from many a large parish church. Cathedral and conventual churches were less commonly parochial; yet there are a good many instances, and one can hardly fail to attribute the peculiar character of Dorchester, in some degree at least, to its twofold character in this respect."—p. 8.

"Enough however remains to enable us fully to realize its appearance previous to the commencement of this work of devastation. The choir and nave formed architecturally one piece, and the long range of the clerestory—seven bays, exclusive of those concealed by the towers—must have been extremely effective. The arrangement consisted of two distinct lancets in each bay, the bays being divided by flat pilasters running into a corbel-table; a treatment of Romanesque origin, but often retained in lancet work, and with extreme

propriety in instances like this, where the style is exhibited in an early and somewhat severe form.

"The character of the aisles is very inferior; being entirely without buttresses, the effect is bare and meagre in the extreme; and the range of three-light ogee-headed windows—their tracery being a bad specimen of the monotonous reticulated form—presents no relief or satisfaction to the eye. There is no porch, but ample means of entrance are provided by two doorways on each side."—p. 22.

"The internal view of the nave and choir must have been, beyond all comparison, the most beautiful and attractive feature of the cathedral. Its effect, when perfect, when the eye could gaze uninterruptedly down its whole length, must of course be, for the present, left to the imagination, but it is one which may very easily be imagined; and, even now, the appearance of the ruined nave is one of the most striking to be found among the remains of ancient architecture. Its roofless condition supplies the incidental advantage of a rare and beautiful combination; the arcades and the interior of the west front being seen in close juxtaposition with the tower as an external object. And in no ruined ecclesiastical building is less subject of offence given; the roofless portion being still sedulously preserved as a portion of the church, and guarded from all injury or disrespect. And, viewed architecturally, the merits of this part of the building are very great; though neither large nor richly adorned, it may claim a high place on many grounds among buildings of its own date and style. The character of the Early English work is singularly good; besides its excellent proportions, it combines, in a most remarkable degree, a great lack of ornament, with not only the utmost excellence of detail, but a considerable effect of richness. This is probably owing to the finish of execution, which is most conspicuous, taking away all notion of rudeness, and to the presence of floriated capitals, which certainly impart a much greater character of enrichment than any other individual member. The internal treatment of the west end is especially excellent, and deserves the more attention, as the mean internal appearance of a western portal is often a marked blot upon churches of great magnificence.

"With regard more immediately to the doorway, this is chiefly the result of bringing down some of the jamb-shafts of the windows to the ground on each side of it, which at once has the effect of making the latter a real portion of the design, and not a mere necessary evil. But, far beyond this, the western triplet, viewed internally, is most admirable; even the external beauty of the west front in no way prepares the spectator for the marvellous display of art which it presents within. The fall of the ground allows a great increase of height beyond that of the external façade—there being a descent of several steps into the nave from the west door—of course greatly to the improvement of the general effect. This allows much greater height to be given to the central stage containing the window, without encroaching on that below; the space occupied without by the tympanum of the doorway being taken into the former, while the loss is made up to the latter by the space gained below the external basement. The height thus gained allows the triplet itself, with a rich array of arch-mouldings and jamb-shafts, to occupy the whole width of the church, (the narrower intermediate arches of the exterior not appearing within,) without the width of each lancet being made disproportionate. The internal jamb comes, of course, considerably lower than the real cill of the lancets. The skill with which the internal and external arrangements, each the better suited for its own position, are adapted to each other, deserves our best study and admiration. Too often the west front, being a mere excrescence without, contributes nothing to the internal effect; here the discretion of the architect, in his simple and natural treatment of the exterior, has had its reward also within. Instead of a mere mask without, and a bare wall within, we have the same feature of consum-

mate beauty in both ; only that of the exterior is but the shell of the far higher loveliness within."—pp. 23—25.

We cannot conclude this notice without an expression of the interest we take in this noble restoration ; and while we compliment the present Chapter on their exertions we feel it a duty to enter our protest against those corruptions of a former generation under which Llandaff Cathedral has suffered ; not alone of our mother churches, but in common (we must say in truth) with every one of them, although more severely tried than any, except that small desecrated structure in Peel Castle, where the throne of the Bishop of Sodor and Man ought to stand.

"Mr. Wood's performance was not a preference of one style to another, but the deliberate substitution of ugliness for beauty, yet more, the ostentatious rearing on high of ugliness in the midst of beauty. Really the modern choir of Llandaff is in no style at all ; to call it Italian is a compliment almost as undeserved as to call it Grecian ; it is simply hideous and unmeaning, without reference to any principles of art whatever. A well proportioned range, even of engaged columns, is after all, no contemptible object, and how grand interiors may be made in the Italian style the structures already referred to may testify. But at Llandaff there is nothing of the kind, there is no architecture at all ; it must rank not with S. Paul's and Queen's College, not with Whitehall or the Clarendon, but with the meanest forms of the dwelling-house and the conventicle. The sides are utter bareness, the west front has just enough pretence to render its vulgar display still more glaring. How this *could* be ; how such a structure could ever have been preferred, actually and seriously as a matter of artistic taste, to the glorious fabric lying in ruins at its side, is something which I must leave to the moral philosopher to explain ; the architectural historian must resign the attempt as beyond his powers. And it is clear from the statement of the Dean that such was the case, and that it was really preferred as a matter of taste ; that its hideousness was not the result of niggardliness or want of funds, is shown by the large sum—£7000, and that doubtless representing a considerably larger nominal amount now—expended on these alterations. And I cannot forbear repeating from the Dean's paper the judgment of the 'Rev. A. Davis,' whose name deserves handing down to posterity as its author :—'The church, in the inside, as far as it is ceiled and plaistered, *looks exceeding fine* ; and when finished, it will, in the judgment of most people who have seen it, be *a very neat and elegant church*.' After this, let no one speak of 'churchwardenism' as the acme of bad taste and destructiveness."—p. 88.

Mr. Freeman continues forcibly to refute Mr. Petit's and the æsthetic Mr. Ruskin's notion, that an old ruin is a better thing than a church restored for the love of God.

"The original error then is looking at a church or a court of justice, a hall or college gateway, as if it were a castle or a cromlech. To this Mr. Ruskin adds the doctrine that when a building is utterly beyond hope, when it is dangerous, or otherwise impossible to be allowed to stand as it is, the best course is to pull it down, and, I presume, if necessary, build a new one. Yet I must humbly conceive that a chapter, or other body entrusted with the guardianship of an ancient building, especially an ecclesiastical one, is not only bound to maintain some fabric for the purpose required, but, under all ordinary circumstances, to maintain, and therefore, when occasion occurs, to restore, that very fabric which they received as a trust. It is not enough that the Dean and Chapter of Llandaff should keep up *some church or other* for

the enthronement of the Bishop and the devotions of his flock; it is surely their duty, simply as a matter of trust, to say nothing of associations of every kind, to maintain *that very church* which Bishop Urban commenced, and his successors enlarged; even though at last the identity—one amply sufficient for all religious, and most artistic purposes—should be only of the nature of that which existed between the ship whose departure delayed the fate of Socrates and that whose return precipitated that of Ægeus. And this duty they are discharging effectually and nobly.”

We now take leave of a volume of great interest, and well worthy of the reputation which our excellent friend, and in spite of occasional controversies, fellow-worker, Mr. Freeman has gained. We invite our readers to follow up in the book itself, the analysis of the growth of the present cathedral out of Bishop Urban's little Norman structure, which, Willis-like, Mr. Freeman has traced. We should however fail in discharging a debt of justice to Mr. Prichard, the energetic architect of the restoration, were we not to thank him for the numerous illustrations with which he has embellished the work, among which the most conspicuous are a general view of the restored church, and a ground plan, very carefully indicating by the shadings, the respective dates. By some unaccountable oversight, this document is not accompanied by any scale, which, we need not add, is considerable detriment to its usefulness.

LATE EDITIONS OF SARUM HYMNALS.

1. *Hymnale secundum usum insignis ac præclaræ Ecclesiæ Sarisburiensis. Accedunt hymni quidam secundum usum matris Ecclesiæ Eboracensis, et insignis Ecclesiæ Herford.* Oxford and London: J. H. Parker. Littlemore: A. A. Masson. 18mo. 1850.
2. *Hymnale Sarisburiense, cum rubricis et notis musicis. Variæ inseruntur lectiones Codicum MSS. Anglicorum, &c. Accedunt etiam Hymni et Rubricæ, e libris secundum usum Ecclesiarum Cantuariensis, Eboracensis, Wigornensis, Herefordensis, Gloucestrensis, aliisque codd. MSS. Anglicanis excerpti. Pars prima: Hymnos omnes per anni circulum ac de Feriali officio exhibens.* Londini: J. Darling. Cantabrigiæ: Deighton. Square 8vo. 1851.

WE hail with much satisfaction the appearance of these two works. Everything is a gain, in times so infected with the ignorant and head-strong self-conceit of puritanism as the present, which may make us acquainted with the reverent and spirit-stirring devotions of the ancient English Church, as well as those simple but exquisite melodies in which she clothed the language of her divine praises. We are quite persuaded that if these are brought before those members of the existing Church who are really, and in a Catholic spirit, attached to her communion, they must rapidly, to a great extent, supersede all other modes; or at least imbue them with a new and vivifying element. Fortunately the iron and

deadening hand of puritan uniformity has not yet been laid on the hymns and anthems of Divine Service. We have indeed heard of a plan for publishing under the sanction of the Bishops, for the use of congregations, an expurgated and adapted cyclopædia of all the hymns or metrical translations of the psalms which have ever appeared. Upon this proposal we may pronounce an opinion if ever it be realized. In the mean time the Church is at liberty, if it will, to sound forth the sacred verses of Prudentius, S. Ambrose, S. Gregory, S. Hilary, and S. Bernard, in the strains immemorially appropriated to them; whose origin, lost in remote antiquity, may yet probably be traced, partly to the Hebrews and partly to the Greeks.

The first step towards a proper adaptation of the ancient hymns of the Western Church for the use of the Anglican portion of it is, doubtless a complete and critical edition of the originals.¹ The former of the two works which we have placed at the head of this article, contains a pocket edition of the Hymnal according to the use of Sarum only, extracted from the editions which were printed in the Low Countries in the former half of the sixteenth century. Bating two or three typographical errors of some importance, it is a neat and useful compendium, and indeed contains the pith and marrow of the ancient English Hymnology.

The work secondly named is far more extensive and complete in its purpose. Taking the use of Sarum for a basis, it embraces the uses of all the principal English Dioceses, comprehending also the Anglo-Saxon hymns which fell in later times into disuse. It sets forth the various readings to be found in the large number of MSS. which have been consulted in the libraries at Oxford and London, and professes to give the musical intonation, in the ancient character, belonging to each of those which are appropriate to Sarum only; the use of which diocese was in general a model for that of all the other English dioceses, though important variations and additions may be found. Of this latter work we have as yet only the former portion; containing 129 hymns, for what is usually called the Proper of the Time and the daily office for the week. The remainder, containing we presume those belonging to the Proper and Common of the Saints, and the offices for the Blessed Virgin, is to follow.

The editor (whose incognito we will not divulge) has used a most commendable diligence in the various readings which he has collected. We observe however that he has collated no books or MSS. from the Cambridge libraries, and that he has not noticed the very fine MS. Hymnarium with a Saxon interlinear version contained in the Cathedral library at Durham. We may also recommend to his perusal the splendid Antiphonar (alas, imperfect in a page or two at the commencement of Advent, at Christmas, and at Easter) in the *Lansdowne MSS.* in the British Museum, No. 463, which, although probably written for the Cathedral at Norwich, is yet of Sarum use. Also a Norwich Antiphonar, imperfect, which formerly belonged to Mr. Maskell, in the

¹ In Germany, Daniell has fulfilled this task ably and well so far as the continental Hymnology is concerned, but he seems to have been unaccountably ignorant of all Anglo-Saxon and Early English remains, and has with one or two exceptions omitted all notice of them.

British Museum, *Additional MSS.* 17,002. He might moreover consult with advantage what is denominated the Hymnarium of S. Patrick in the library of Trinity College, Dublin (hereafter to be edited by the Irish Antiquarian Society;) which contains a number of hymns entirely original and of the highest antiquity. Nor do we see why the Irish hymns contained in the ancient Antiphonar of Banchor, published by Muratori, should be omitted—perhaps they may be added in an appendix. Nor can we guess why the editor should have omitted all mention of the printed editions of the Sarum and York Hymnals which are contained in the British Museum, in the collection formerly belonging to Mr. Maskell. With regard to the musical portion of the work there are some few errors in it, but not of any importance. What is a more serious omission is, the absence of any various readings of the different melodies, of which, we need not inform our readers, there are many in the MSS. and printed copies. As for instance, the ferial melody for “*Nunc sancte nobis Spiritus*,” in the *MSS. Arundel* 130, (a very beautiful and neatly executed manuscript which was probably executed for some member of the Percy family whose arms are emblazoned on the first page) differs considerably from that given in p. 39 of the book now under consideration; whilst the former printed versions vary in another way both from the Arundel manuscript and from that reading which is now proposed. We observe also, that for the hymn, “*Jam lucis orto*,” there are but two melodies given, out of the twenty-two or more which are appropriate to it; many of which are ferial in certain seasons. And the same may be observed of the hymn “*Nunc sancte nobis*.” We hope and presume that it is intended to give these omitted melodies in the second part. We may add, that the notation of the bass or F clef is inconvenient and modern, and not that of the age of the MSS. from which the music is extracted. We should recommend that employed in the *MSS. Arundel* 130 above-mentioned. Neither can the work be considered complete without a statement of the authors or presumed authors of the various hymns; particularly of those which are of English origin; which might be given at length. Thus at page 104, we have a hymn given for Ascension day, beginning “*Hymnum canamus gloriæ*,” which is to be found in the York Breviary, and in the Anglo-Saxon Hymnary, *Cotton MSS. Jul. A. vi. and Vesp. D. xii.* of the tenth century. This is in fact part of a very fine poem composed by the venerable Beda, or some one of the saints of the north of England, which may be found at length in the first volume of Dr. Giles’s edition of his works, and which would amply repay extraction.

We would also suggest that a short account should be given of the mode in which these hymns were sung by the choir. On this subject we subjoin the following explanatory rubric for the first Sunday in Advent, at first vespers, from a very fine and (except as to one office for S. Thomas of Canterbury) perfect folio MS. Antiphonar or noted Breviary according to the use of Sarum of the early part of the fifteenth century, which is now in our possession by the kindness of a high dignitary of the Church who is its owner: “Let the conductor of the choir begin the hymn ‘*Conditor alme*,’ as far as the second or third word; then let the choir on the side of the officiating minister (*execu-*

toris officii) continue that verse, and the other part of the choir on the opposite side the next verse; and so let them alternate each verse of the hymn to the end, which shall be observed throughout the whole year; and let the whole choir respond, ‘Amen.’”

“THE PRAYERS TO BE SAID OR SUNG.”

THIS is the title of an excellent little pamphlet, which has just issued from the press of our publisher.¹ It seems so likely, from all we hear, that the first legal steps, in the National Club’s crusade against ritualism, will be taken against this very point, the intonation of the prayers, that we desire to call as much attention as we can to a *brochure*, which says so much and so well on the subject. Our readers will scarcely need to be reminded that in our seventh volume, p. 378, and our eighth volume, p. 104, we have already entered at much length into the explanation and defence of the “*Cantus Collectarum*,” and it is not necessary here to repeat the arguments we then used, or the answers to vulgar objections we there gave; nor again to refer to the authorities we there quoted.

We have elsewhere, in our present number, spoken on the great principle involved in this question; viz. whether a bishop can *mero motu* over-ride the rubric, and where this prescribes that a thing may be “said or sung,” command that it shall be *not* sung, but said. As reasonably, it seems to us, might a musical bishop—and we have had such even since Cranmer, who had so great a hand in adapting our present plain-song—order all his clergy to sing, and *not* to say, the common prayer. It must have been meant that this was an alternative, leaving the parish priest an option according to the particular circumstances of each case.

The question of the real meaning of the rubric, and of the limits of an ordinary’s power in interpreting it, where the parish priest has no doubt on the subject, must soon be decided. Meanwhile, we would submit that, even if (which we do not for a moment believe) the rubric should be thought to recognize a distinction between cathedrals and parish churches, in respect of the alternative of a musical service, yet Canons XIV. and XV. at least, which give the same alternative, “sing or say,” are of universal application. Canon XIV. orders that “The Common Prayer shall be said or sung distinctly and reverently . . . in such place of *every* church.” And Canon XV. “The litany shall be said or sung . . . in all cathedrals, collegiate, parish churches and chapels.” It is also worth inquiry, whether that rubric, which speaks of “choirs, and places where they sing,” does not, if properly understood, extend the right of a sung service to all churches where metrical psal-

¹ The Prayers to be said or sung. A Plea for Musical Services, in a Letter to the Bishop of London. By the Rev. W. B. Flower, B. A., London: Masters.

modity is used in that, or any other parts of the service; in other words all churches whatever. At any rate, it is hard on the one hand to find that rubric interpreted as including only choral, or collegiate foundations, and excluding voluntary, or privately supported, parish choirs, while on the other hand, it is taken by universal practice, to justify the singing of Tate and Brady's psalter.

But to return to Mr. Flower's Letter to the Bishop of London. He refers, and we ought never to cease referring, to his Lordship's Charge of 1842, which justifies all that has been done in the rubrical revival among us; and he insists upon that passage of Van Espen, which the bishop had quoted with approbation: “*Singularum Ecclesiarum ritus atque cærimonialia, sive ritualia, servanda sunt, neque presbyteris, aliisve Ecclesiæ ministris, ritum præscriptum immutare licet.*” He adopts this principle as the basis of our position.

“Whilst on the one hand, we have no desire to pamper diseased appetites by unauthorized ritualisms; whilst we are careful to avoid that which we have not positive authority for doing;—we are fully resolved, by God's blessing, not to forfeit that which we have, and falling short of our duty, make the services of our Church mere beggarly elements—denuded of everything that can minister to devotion, and awaken the deepest sympathies of loving hearts. Faithful, unswerving obedience to the Church of England is the law and rule of our lives. We feel as deeply as your Lordship, that by the laws of that Church we are most solemnly bound; what ‘they enjoin,’ we are to practise; what they forbid, we are to abstain from; what they purposely omit, we are not to introduce. It is, my Lord, by this very principle I wish to be guided in the remarks I shall venture to address to you,—in endeavouring to answer the question, ‘How shall the prayers be said?’ I shall keep as free as possible from extraneous matter, and confine myself to the simple question,—whether the Church of England has sanctioned any prescribed method for the celebration of her Divine offices. And if this should be found to be the case—if what has been branded as ‘muttering the Liturgy so as to disguise its language from the people’ should be discovered to be the *only* method which our Church has authorized, I would then most respectfully remind your Lordship of the opinion of Van Espen, already quoted and approved by you,—‘*neque presbyteris, aliisve ecclesiæ ministris ritum præscriptum immutare licet.*’”—pp. 6, 7.

Again, the following is a very plain and temperate statement of the case.

“We have simply to do with the Church of England; and though we should be justified in concluding *primò facie*, that when appeal to antiquity in doctrine and Ritual was one of the leading principles of the English Reformation, it could not be intended to introduce principles and practices unsanctioned thereby; yet, if the rubrical directions prove that this was the case, we have nothing to do but obey, or retire. I can see no middle course.”

“What, then, has the Church of England commanded in this respect? To my mind, here, as in doctrine, her injunctions appear plain and decisive. There seems to be a wonderful consistency; for which we are at once prepared, when we remember that Marbeck was employed by Cranmer to reform the Church music of the time, and to *restore* the ancient *plain-song*, as a substitute for the figured style which was then generally adopted. The reformers did not exercise their inventive faculties in rubrical matters any more than in doctrinal. *Restoration* of what was pure and edifying, not the inven-

tion of novelties, was the prominent object they had in view. And so they have shown in the ample rubrical directions they have given, which, however, call for but little by way of explanation. When we take up our Prayer-books, we find that certain parts of the offices are directed to be ‘said’ or ‘sung,’ others to be ‘read,’ others pronounced. Now in explaining these directions, your Lordship will, I feel confident, sanction, as a sound principle of interpretation, that we should endeavour to ascertain what meaning was given to these several terms, at the period when they were used, and not how they may be twisted in the present day. On reference to authorized works we find that these are Ecclesiastico-musical terms, and that each one of them has a definite meaning and application. The most ample provision for the due celebration of our services, both in small and large parish churches, was made. But upon this point I cannot express myself more clearly than Mr. Dyce has already done in his invaluable preface to Marbeck’s book of Common Prayer. I will, therefore, crave permission to quote his words:—‘The terms in which the rubrics are expressed must be interpreted according to their technico-ecclesiastical meaning in the 16th century. In the case just cited, the term plain-tune did not, as it probably now does to the majority of modern ears, signify any kind of plain tune or melody, but a certain, specific, recognized and well-known chant, appropriated from time immemorial to the reading of the Scripture in the choir. And so of other parts of the offices sung in plain-tune; each, as will be seen hereafter, had its particular, assigned, and accustomed species of melody, or intonation; and as all the species were comprehended under the term plain-song, or plain-tune, an order for the use of this throughout the service implied the use of all the specific varieties in their proper places, and in their accustomed manner; it implied, in short, the use of the greater part of the very music given in the following work, the adaptation of which to the English words was coeval with the first publication of the Prayer Book.’ In a word, my Lord, these several injunctions commanded, as Mr. Dyce has observed, the use of a specific and recognized style of plain-song. The word ‘say’ referred to the mere intonation of the several preces, whilst the word ‘sing’ implied the ‘choral’ celebration,—which has unfortunately been called in latter days the ‘Cathedral,’ and so has fallen into disuse in Parochial Churches. This distinction is most positively stated in the rubric, which enjoins the anthem—in choirs, and places where they ‘sing,’ i. e., where the ‘choral’ method, and not the mere monotone, is in use.”—pp. 7, 9.

Mr. Flower also briefly and well touches upon the point of the proper chanting of the Psalms; and then quotes a very interesting argument from Archbishop King. (1726,) for which we have not space.

“What has been said of the Preces, Litany, &c., applies, my Lord, with greater force to the ‘Psalms.’ That they were intended to be ‘sung’ is clear, not only from the name itself, which seems to demand it, but also from the immediately preceding sentences, and the invitatory ‘Venite.’ It seems neither more nor less than an absurdity to say, ‘O LORD, open Thou our lips, and our mouth shall show forth Thy praise;’ to exhort each other on this wise—‘O come let us SING unto the LORD,’ and then to falsify the whole by what too often degenerates into a duet between the officiating minister and the clerk.”—p. 11.

Again, as to the ridiculous Puritan objection to the singing of prayers—

“If it be said that it is improper to sing ‘prayers,’ then should not the metrical version of the Psalms be sung, or the Te Deum, a great portion of which is the language of prayer; nor yet any modern compositions, which do

not altogether consist of ascriptions of praise. Churchmen must give up unauthorized hymn books; the Dissenters part with Wesley, Watts, &c., as these contain but very few stanzas in which the language of prayer is not used. None surely will contend that a prayer is less a prayer, whether it be in prose or verse. If it be said, my Lord, that intonation robs the services of their meaning, and disguises their language from the people, I would unhesitatingly answer, that the reverse is the case, and that in large and difficult Churches, where the sermon is scarcely heard, the simple intonation conveys the voice to the farthest corner, and the prayers uttered in a modest tone reach distinctly every part."—p. 17.

We must make room for another extract.

"My Lord, if on the one hand I dread unfaithfulness, I dread *inconsistency* not the less. There is much cause for apprehension, lest, at the present juncture, a false step should be taken. If your Lordship rebukes concessions on mistaken principles, to tender loving souls, who may be in an unreal state of religious excitement—if you check, by virtue of your high office, all efforts to Romanize the Church of England, are you not equally bound to reprove all concessions to popular clamour,—the result of which will be, a total disfigurement of all our Church's services, and a tendency to maintain that spirit of self-will and self-pleasing which, in 1842, provoked your Lordship's censures and which you THEN regarded as a greater evil than unauthorized additions? I for one ask not for one single custom or practice unsanctioned by the Church at whose altars I minister,—but by GOD'S blessing I will not bate one jot or tittle of those decent observances which tend to edification. Concessions to error, your Lordship has said, never serve the cause of truth. To say or sing the Prayers—to chant the Psalms—and other offices of the Church, is wrong or right. If the former, let it be proved to be so, not merely denounced; if the latter, let it be fairly stated and fully maintained."—pp. 19, 20.

And in conclusion, Mr. Flower very earnestly and ably presses home the whole question, in its most important bearings. We cordially recommend the pamphlet for extensive perusal and distribution.

While on this subject, we may refer also to a sensible little pamphlet, by the Rev. J. F. Hodgson, of Horsham, called "A Plea for united responding in the public worship of God," (Masters.) We give two extracts.

"On this natural and reasonable proposition is founded the express injunction of Queen Elizabeth as to the way in which the service should be performed, viz. '*We will that there be a modest and distinct song so used in all parts of the common prayers of the Church, that the same may be as plainly understood as if it were read without singing.*' This is what is meant in the directions of the Prayer-Book by the word 'say,' for it is quite evident from the injunction, that the service was never intended to be 'read,' as one would read a sermon or a book; but to be 'said' in such a manner as to admit of many persons joining together without discord or confusion. It is for this cause that Evening Prayer in the calendar is called 'Evensong.'

"It might be objected here that this injunction and these observations are all very well as regards *cathedrals*, but that they cannot be meant for ordinary congregations in parish churches. But this is not so; the injunction is based on a broad and general principle, and relates to all kinds of *public* worship. Not that the modest parish church will vie with the cathedral in the decorations of its song, any more than of its architecture. Yet as one principle may well be observed in the *architecture* of both places, so, unless we love dulness and

weariness, must one principle be observed in the *worship* of both; the only difference being in the extent to which the principle admits of being carried out.”—pp. 5—7.

“ Most clergymen indeed are, without perhaps being aware of it, a hindrance in this respect rather than a help; for can it be disputed that nine ministers out of every ten have each his own way of reading the service, which no one else could follow without the appearance of mockery? One seeks to be impressive—another lays great emphasis on certain words—another repeats the service as rapidly as he can—another preaches the prayers—others have a sing-song way of their own, altering the pitch of their voice half a dozen times in the same prayer—others drop it at every pause, invariably at the end—*hastening* the closing syllables which ought to be *sustained*.”—pp. 12, 13.

In fact, so many churches have of late adopted a more or less complete choral service that, in spite of the outcry now raised, we have no idea that we shall be allowed to be deprived of so high a privilege. Should the question be carried into the Ecclesiastical Courts, it will be of great importance that every one interested in the subject should communicate all the facts, quotations, arguments, and suggestions in his power to the counsel engaged. It is likely that we may have information of the proper quarter, and we shall be glad to be the medium of communication between any well-wishers to the cause and the persons interested in the trial.

Under this head will properly come the following letter, addressed to us.

To the Editor of the Ecclesiologist.

DEAR SIR,—As it seems probable that each portion of our choral services will shortly be subjected to the severe test of public opinion, everything tending to throw light upon their past condition, or to furnish hints for their greater propriety and efficiency becomes of increased value. I have therefore thought that it might be of use to extract some of the directions respecting such services, given by the well known John Playford, at the close of the 17th, and in the early part of the 18th century. “ The order of performing the divine service in cathedrals and collegiate chappels,” printed at the end of his “ Introduction to the skill of Musick,” begins thus: “ The confession and absolution being *read* by the priest *in one continued solemn tone*, the priest and the whole choir repeat the whole Lord’s Prayer, thus;”—I need hardly pause to call attention to the use of the term “ read,” as applied to the monotone, but will at once set beside this a subsequent rubric, that preceding the Creed, “ Then follows the Apostles’ Creed, which is *sung* by the whole choir *in one continued solemn and grave tone*.” To this must be added another, from before the Communion office, or “ second service;” “ The second service is begun by the priest, who *reads* the Lord’s Prayer *in one grave tone*, the deeper (if strong and audible) the better; then the collect before the commandments and the commandments *in a higher tone*.¹ The whole quire (if not

¹ That is, we presume, some such “ *sostenuto*,” as that which the *Times* so remarkably extolled for its clearness in the delivery of Her Majesty’s Speech at the opening of the present Session of Parliament.

singing to an organ) answering, *Lord*, have mercy upon us, &c., after each commandment in the same tone.” “Then the priest *reads* the prayers before the Epistle, the quire answering *Amen*.” These last words are to be interpreted by the remark, that no quire, or body of voices, *can* unite to answer *Amen*, unless the preceding close at least has been given on one decided note. In connexion with these rubrics, let me ask whether the high pitch of our modern intoning, convenient as it is for the priest and the choir, be not altogether a *mistake* as far as the congregation is concerned; whether portions might not by a compromise be set lower for the people and portions higher for the choir; and whether finally, the usual fall of a minor third from the reciting note at the first occurrence of the *Lord's Prayer* in the daily service, and also a similar fall as given by Playford, in repeating it after the Creed,¹ and again in the Litany, together with the *rise* of the same interval by a quasi-intonation *after* the Apostles' Creed, be not indications of a widely spread custom of accommodating at any rate the Creed and the *Lord's Prayer* to the pitch of the untrained numbers in the nave?

But to proceed to the Psalms; “The Venite is begun by one of the choir, then sung by sides;” after which follows a notation of its first verse for each day of the week, in every case (if I am not mistaken) to one of the Gregorian tones. Sunday has the 4th ending of the 1st tone; (The numbers are according to Mr. Helmore's Psalter.) Monday, what I imagine is intended for the 2nd ending of the 8th. Tuesday's *may* be a corrupt form of the 5th tone 2nd ending, but I am more inclined to class it under the 1st tone. To Wednesday, the 2nd tone is given, yet not altogether correctly, owing to the ordinary but vicious method of forcing all the tones into an almost uniform seat on the stave. Thursday has the 1st ending of tone 4, but again corrupted. Friday, the 6th, and Saturday the 7th tones; of this last the ending is the 3rd. No intonation is prefixed to these in any instance, and it is observable that while the rest are so pitched as to have their dominants on A, the 2nd, 4th, and 7th (!) tones are set on G.

The rubric respecting the Creed ends thus; “Upon festivals, Athanasius' Creed is sung in the same tone,” (i. e. “the one continued and solemn tone,” already spoken of,) “by sides;” and *sometimes* it is “sung to the organ;” accordingly the 1st verse of it is given, set to the 7th tone.

The position in saying the Litany is further noticeable: “Upon the usual days that the Litany is appointed to be sung, it is sung by two of the choir in the middle of the church near the Bible-desk, the whole choir answering them to the first four petitions in the same tone and words.”

The edition from which the above is taken, (the 17th,) is as late as the year 1718; yet beyond the option of two harmonized chants, viz, “Canterbury tune,” and “Imperial tune,” no other music is given

¹ At this point the reciting note, which in the preceding versicles has been F, drops to D with these words, “The whole choir in one tone, Our *FATHER*, &c.” But in the Litany, the choir which has just ended the last response upon G (its reciting note hitherto), by a sudden change of key falls at once to D for the *Lord's Prayer*, at the close of which, the priest returns to F, and so continues.

for the Venite and Psalms, than the above mentioned Gregorian tones in unison ; neither is there any mention of the organ for them, as there is distinctly in the cases which follow. It may be gathered from this and the general tone of Playford's language not only that many portions of such a service as he describes should be without the organ, but that, as a whole, it might be performed "with the organ or without it," as he says of the Te Deum, and by consequence in places where there was no such instrument.

Hoping that these extracts may not be without their use at the present moment,

I am, dear sir, &c. &c.

March 20th, 1851.

H.

We add to this the following suggestions which we have just received :—"The phraseology of the English rubrics is, of course, to be explained by the Latin ecclesiastical language. And here, so far from *said* meaning what we mean by *reading*, even the word *legere* means to recite musically from book. Thomasius, a most unprejudiced witness, says, 'Ne quem moveat frequens illa apud veteres locutio, *Psalmum, cum legeretur, audistis*, et ejusmodi aliæ, quasi lector non cantaverit Psalmum, sed tantummodo legerit; animadvertendum est eâ locutione non cantum excludi, sed solum indicari quod lector, ex Codice, legendo, non memoriter recitando, præcentorem egerit. Propterea nusquam dictum invenitur ad populum *Psalmum legistis*, ut qui ex memoria tantum repeteret, quæ audierat ex Codice lecta: id quod satis superque adstruunt superiora testimonia, et alia quam plurima, ut illud S. Augustini,' in Psalm. 123, '*Psalmus quem nunc vobis cantatum audistis*;' et in Psalm. 127, '*nam breviter quanquam eum cum cantaretur audivimus*;' et in Psalm. 138, '*Psalmum nobis brevem paraveramus, quem mandaveramus cantari a lectore.*' Thomas. Opp. iv. p. vii. A clear proof that *dicitur* does not mean reading in discord, is the common rubric in the old hymnals, where *dicitur* is absolutely applied not to the words, but to the air. *Hic cantus dicitur* in laudibus *super hunc hymnum.*"

"It is very clear from the title page of the Prayer Book that the word *said* means, not *read*, but musically recited. 'Together with the Psalter, or Psalms of David, pointed as they are to be sung or *said*.'

"Now they are *not* pointed as they are to be *read*, for thus to divide them would oftentimes make gross nonsense of them, e.g. How shall we sing the Lord's song: in a strange land?

"This one argument seems to us absolutely unanswerable."

ACTUALITIES OF THE DAY.

We make no excuse for introducing the following letters as an editorial article, rather than among the Notices to correspondents. They speak for themselves; we need only add, that the names of our

correspondents, were we at liberty to disclose them, would be proof sufficient of the perfect accuracy of the amazing details which they communicate. It is not such outrages that we dread, they must recoil on their perpetrators; our risk *is the knocking under of those who are bound to see that right is done to the perpetrators of such wrong*, for the sake of a peace, to gain which principle is bartered away. We are, however, really forgetting that one of the two individuals, conspicuous in these letters, is a Metropolitan. The Archbishop of Dublin will, however, we should conclude, not be grievously offended at being dignified with a position among dignitaries all his own.

“ February, 1851.

“ My dear * * *,—As you are a true ecclesiologist, I must inform you of some extraordinary anti-ecclesiological proceedings of which His Grace the Archbishop of Dublin has been guilty.

“ I was at * * *’s glass works on Saturday; there the foreman (* * * himself was not at home) told me and my brother the following strange story:—An Irish lady, cognomine Mrs. * * *, ordered a window for a church in Ireland, in the arch-diocese of Dublin. The window was executed, and, I believe, was placed in the church. His Grace of Dublin went to see it, found fault with it, ordered it to be removed. His orders have been obeyed, and the window has been returned to * * *. My brother and I saw the window; and now, what was there so objectionable in this window, that the Archbishop ordered it to be removed? You will hardly believe me (I am wrong, you will believe anything of Richard Dublin), when I tell you that His Grace objected to three symbols in the window, viz.:—

“ 1. The Pelican feeding her young.

“ 2. The Agnus Dei.

“ 3. The Dove.

“ These being in the window, he ordered its removal, and his order has been obeyed. We have seen the rejected window. The emblems had legends round them: that round the Agnus Dei being ‘The LAMB of GOD, which taketh away the sins of the world.’ I forget the other legends, but they were something merely explanatory of the symbol.

“ You ought to see Butterfield’s brick church in Leeds; brick inside as well as out. It is most successful.

“ Believe me,

“ Very truly your’s,

“ * * * * ”

“ March 24, 1851.

“ My dear * * *,—The unhappy facts connected with the alterations at S. John’s, South Hackney, are simply these:—

“ Since the death of the venerable Mr. Norris, the new rector has, I perceive, with the consent of the churchwardens, removed the pulpit and reading-desk, a south and west one, and placed both in front of the altar, in the nave, precisely where the transepts meet the nave

and chancel. There is a clerk's desk on the north side, in a similar position to the driver's seat in public cabs which were in vogue ten or twelve years ago. The prayers and lessons are all read facing west, although the large Prayer Book lies on the flap of the desk looking south. The surplice in preaching the morning sermon has been dropped. The Bishop has been informed, and is very much grieved that the alterations have been made. Mrs. Norris and family are also hurt.

"All this has been done under the pretence of enabling the preacher and reader to be better heard. Archdeacon Sinclair has been down at the instigation of the Bishop. The church fills very badly, although a popular preacher has been appointed.

"Yours sincerely,
"J. C."

Our third letter partly refers to the same violation as that mentioned by our last correspondent.

"To the Editor of the Ecclesiologist.

"SIR,—May I crave some of your space, to call attention to two cases of retrogression of a very bad, and, I think, dangerous character? Just at this time, we cannot be too careful to keep all that we have hitherto won, though we may, perhaps, be obliged to give up for the time any idea of further progress in our ecclesiological career.

"My first case is the removal, by the churchwardens, of the altar candlesticks at Ewelme. It seems that they were of large size, and presented to the church by Dr. Hampden, whilst he was rector of the parish. Within the last few months, however, they have disappeared—the churchwardens thinking—what it does not seem that the parishioners generally thought—that the now Right Reverend Doctor was a man whose taste and feeling had a dangerous tendency in regard to ritual! and whose offerings must consequently—explained as they are by the 'Papal Aggression'—be unacceptable to a plain Protestant public!

"My next case is much worse. S. John's, South Hackney, is, as I need not remind your readers, one of the most magnificent fruits of ecclesiological revival. It owes its existence mainly to the zeal and devotion of its late priest, who has now gone from among us. Circumstances of a very peculiar kind in their mutual relations might have induced, one would have thought, his successor, who for years had been his curate, to treat with some consideration such arrangements as he had made for the decent celebration of the divine offices—and the more, as his arrangements and his actions were always marked by their singularly quiet and moderate character.

"But such a line suits not the heroes of the reigning school, and accordingly it is with extreme sorrow that I tell you, that immediately upon the late rector's decease, his successor proceeded to remove the pulpit and reading pew from their place at the south west of the chancel, and to what he conceived to be a more imposing position—in the midst before the altar! It is hardly conceivable that this should be

done in these days, and more so when we are told, that at least one of the churchwardens was very strongly opposed to the alteration.

"There is one practical consideration which I am anxious to force upon you and upon those of the parishioners of South Hackney, who once felt any pride in the decency of the arrangements of their church. It is this. Has there been any faculty obtained for the alteration? and were the churchwardens consulted on the point? for if not, the alteration is *clearly illegal*; and if, as is most probable, any grants were made by the Church Building Societies, *on the faith of the proper arrangements at the time of the consecration*, then the alterations seem to me to be *clearly dishonest*.

"I remain, Sir, yours faithfully,

"G. E. S."

S. MARY, TARRANT GUNVILLE, DORSETSHIRE.

ACCORDING to the demand of its writer, we print the following letter, to which we shall append our reply.

To the Editor of the Ecclesiologist.

SIR,—My attention has recently been called to a paragraph which appeared in your last October number relative to the church of S. Mary the Virgin, at Tarrant Gunville, in Dorsetshire. The criticisms which have appeared in the *Ecclesiologist* on this subject, have been singularly unfair and inaccurate. In 1843, without any correct information on the subject, the works in progress at this church were classed by the then editor of the *Ecclesiologist* under the head of "Church Desecration"; fault was found with the pitch of the chancel-roof, and with the retention of two small windows in the eastern wall of the nave above the low chancel-roof. To this I replied, that the pitch of the new roof corresponded exactly with the old one, and that the two small windows were retained and restored, because they were coeval with the rest of the clerestory. It was then stated that the design *appeared* "to contemplate pulling down the chancel, to extend the nave and aisles eastward, and build a *shorter chancel beyond*." There was no diminution of chancel, and I remonstrated at the time with Mr. Paley, the secretary to the Camden Society; he admitted "that the spirit of the review was bad, and that he had endeavoured to have the remarks altered, without effect"; still this work of restoration, which in your last number is favourably reviewed (taken as a whole), remains under the head of "Church Desecration," in 1843. So much for *past fairness*: now for *present accuracy*.

In the criticism of last October it states—

1. "S. Mary the Virgin, Tarrant Gunville, Dorsetshire, was noticed some years ago as about to have its nave lengthened at the expense of the chancel. It is satisfactory however to find *that this plan was given up*, and the chancel entirely rebuilt in a correct manner."

It is *satisfactory* to find that your correspondent considers the chan-

cel "correctly" rebuilt, but it is not satisfactory to state that which is not true. It was *never* intended to lengthen the nave at the expense of the chancel. The original plan was never given up; it has been faithfully adhered to: and that which your critic of 1843 thought "*desecration*," the critic of 1850 thinks "*correct*."

2. "The outer walls are substantially built of *Purbeck stone*, mixed with flint and the quoins of *Caen stone*."

There is not a foot of Purbeck or Caen stone in any wall of the church.

3. "The heads over the east window, being likenesses of the Queen and the late Archbishop of Canterbury."

The heads over the east window represent the Virgin Mary, to whom the church is dedicated, and S. Cuthbert, whose memory is connected with University College, Oxford, to which society the advowson belongs.

4. "The chancel is encumbered with two great pews."

I deny that the seats in the chancel can fairly be called pews; they are no more *enclosed* than the stalls in a cathedral.

5. "The east window contains some fair stained glass, *with the Crucifixion in the centre light*."

The Crucifixion is not in the centre light, but a figure of our Lord with a lamb in His arms, personating "the good Shepherd."

6. "The other chancel windows are also good, the westernmost pair being filled with *Powell's quarries*."

There is not a quarry of Powell's glass in the whole church.

7. "The font, which is of Caen stone, is correctly placed."

The font is not of Caen stone.

8. "Over the tower arch the royal arms are frescoed."

There is no attempt at *fresco* in the church; they are painted on zinc in oil colours.

These numerous inaccuracies of description denote great carelessness or ignorance on the part of your correspondent, and take much from the value of a work in which impartiality and truthfulness should be the leading features.

Requesting you to insert this letter in your next number,

I am, Sir,

Your obedient servant,

THOMAS HENRY WYATT,
Architect.

77, Great Russell Street,
1st March, 1851.

Our readers will be astonished at this letter: our well-wishers will be pained at our being so exposed, and our enemies delighted. We confess that we were ourselves grieved and humbled upon reading it. We sent it at once to the writer of our later notice, and he was equally surprised and perplexed. Indeed, we had begun a reply to it—on the obvious ground that, however inaccurate the reviewer of 1850 might be in particular details, yet the two general criticisms were not really inconsistent:—inasmuch as that of 1843 condemned only a *supposed* project of restoration; while that of 1850 commended the actual arrange-

ment, and stated that the proposed arrangement was abandoned. But on referring back to our third volume, we were both pleased and amazed to find that Mr. Wyatt's charges are entirely mistaken, and (we presume to think) most unfair.

We must in justice to ourselves reprint the two notices of the Tarrant Gunville restoration from our volume for 1843.

"We view with much suspicion the plan proposed for enlarging the church of S. Mary, Tarrant Gunville, Dorsetshire. So far as we can judge from an engraving and ground-plan, the design is to pull down the chancel, to extend the nave and aisles eastward, and build a shorter chancel beyond. The *present* ground-plan is beautifully proportioned; the proposed one is like that of most modern churches, the dimensions of the chancel being sacrificed to the enlargement of the nave. Why should the new chancel-roof be so low pitched? What authority is there for two small windows in the eastern wall of the nave above the low chancel-roof?"—(*Ecclesiologist*, Vol. III., p. 58.)

"The architect of the restorations at S. Mary's, Tarrant Gunville, Dorset, in reply to the questions we asked in our criticism upon the works in our last number, states that the pitch of the chancel-roof is equal to that of the old one. The two small windows in the eastern wall above the chancel-roof are to be restored, because in the old wall they appeared to be coeval with the clerestory. We think that, under these circumstances, so rare an arrangement deserves to be preserved. The difficulties which, in the opinion of the architect, rendered unavoidable the very objectionable plan adopted in this case of enlarging the nave by throwing part of the chancel into it, do not of course at all concern those whose part it is simply to criticise an architectural work according to certain fixed canons. Nor is it obligatory upon us to point out in what other way a given difficulty might be surmounted; this is surely the province of the professional architect, who is open to criticism in the plan he may adopt. We do not believe that anything can justify the step taken in this instance."—(*Ecclesiologist*, Vol. III., p. 96.)

Now these extracts will tell their own tale. It will be noticed that the first criticism was made, as it is expressly stated, from drawings, not from ocular examination; and it is plain that there was either something wrong about the drawings, or some blunder of the critic. Mr. Wyatt made some strictures upon the criticism which were noticed in the succeeding number, in the second of the above extracts. Can anything be fairer than what is there said? The details which were *questioned* (not condemned) before, are here justified upon the architect's explanation; and as to the proposed method of enlargement, is it not evident that Mr. Wyatt confessed it, and endeavoured to justify it? The *Ecclesiologist* was right in its "suspicions"; for Mr. Wyatt did not then deny the assertion, nor did he afterwards (so far as it appears and so far as we believe) complain of his reply being falsified in the editor's notice of it,—which he must have done, had he been represented as saying the exact opposite of what he did say. We are convinced that all candid men will admit that there is no inconsistency whatever between the criticisms of 1843 and 1850.

But Mr. Wyatt says that the works were represented in 1843 as "Church Desecrations." On the contrary the notice stands (p. 58) among a list of "Church Restorations"—some of them very complimentary! But the page is headed "*Church Desecrations*," according

to the common typographical rule; for the list of such desecrations, under a separate and conspicuous heading, begins towards the bottom of the same page, which contains about its middle the notice of Tarrant Gunville. We were puzzled to think how Mr. Wyatt could possibly have made such a misstatement; but it was partly explained on consulting the index, the compiler of which has certainly—by an accident, of which we were wholly unconscious till the moment at which we write—deceived by the heading of the page, inserted Tarrant Gunville among desecrations. But any one could see that this was nothing but an unfortunate mistake. We repeat, that in the text the notice stands as a “Church Restoration.”

With respect to the inaccuracies of detail which Mr. Wyatt alleges in our notice of last October, we are not much concerned to examine them. Number 1 is disposed of, we think. Our reviewer speaks pretty positively to the vividness of his recollection with respect to some of the others: about some he is doubtful. We must confess to considerable distrust of Mr. Wyatt's own accuracy of memory, after the specimen given above. Inaccuracy is a great fault in any of our writers, we willingly allow—we are very sorry for it; our readers little know the difficulty we often have to prevent it. But supposing all these proved against us, to what do they amount? They are mere trifling details, upon which nothing is dependent, and which are actually set down as creditable to the architect employed. Look at error number 3, and imagine a charge of “ignorance” being founded on it! A corbel of the Blessed Virgin, taken for the Queen, and of S. Cuthbert for Archbishop Howley! Portentous blunder! Our reviewer persists that they were shown him as portraits, and that they were not unlike the personages supposed to be represented. We are sorry to have been obliged to devote so much space to this matter.

THE HYMNAL NOTED.

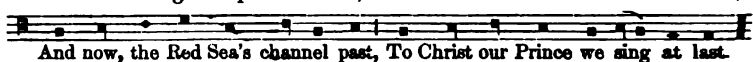
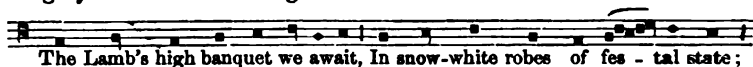
WE issue, attached to the present number of the *Ecclesiologist*, the Synopsis of the Hymnal,—to which reference is made in the report of the Committee. The first part of the words in a separate form (though the delay necessarily attendant on their repeated revision will prevent their publication quite so soon as we had hoped) will certainly be out before Holy Week. As we have said in the Prospectus of the Synopsis, this first part does, to a certain extent, embrace the whole of the Church's year, and would be amply sufficient for the present wants of a congregation in course of training to the new use.

The reception which the few published sheets of the Hymnal have already met with has been highly gratifying to us. We must again remind our readers that melodies, so entirely different from those to which we are unfortunately accustomed, must at first seem strange. Their very easiness, if the paradox may be admitted, will make their difficulty. The shepherds of *Les Landes*, accustomed from their infancy

to stilts, find it hard to walk on the ground like other men. But no one will therefore say that the system of stilts is easier.

It has been proposed,—if circumstances should permit the plan to be carried out,—at the Annual Meeting of the Ecclesiological Society in May, to give specimens of these hymns with a choir instructed for that purpose. It may be useful for Parish Priests to hear how they should be sung, as after all, something of the expression, and, more particularly, the time, must be, to a certain extent, traditional.

As we are very anxious that those who intend to try the Hymnal Noted should be able to commence at Easter, and to that end it may be desirable that their Choirs should soon begin to practise, we here subjoin the Hymn, *Ad Cœnam Agni providi*, with its melody. The melody, we need not remind our readers, may easily be copied out, and sung by the Choir, standing round a letter-n.



At the end of last verse.



Amen.

- 2 Upon the Altar of the Cross
His Body hath redeemed our loss :
And tasting there His roseate Blood,
Our life is hid with Him in God.
- 3 That Paschal eve GOD's arm was bar'd :
The devastating Angel spar'd :
By strength of hand our hosts went free
From Pharaoh's ruthless tyranny.
- 4 Now CHRIST, our Paschal Lamb is slain,
The Lamb of GOD, that knows no stain :
The True Oblation offered here,
Our own unleavened bread sincere.
- 5 O Thou, from Whom Hell's monarch flies,
O great, O very Sacrifice,
Thy captive people are set free,
And endless life restored in Thee !
- 6 For CHRIST, arising from the dead,
From conquered hell victorious sped,
And thrust the tyrant down to chains,
And Paradise for man regains.
- 7 To Thee Who, dead, again dost live,
All glory, LORD, Thy people give :
All glory, as is ever meet,
To FATHER and to PARACLETE. Amen.

We have only to observe that the effect of the melody will almost entirely be lost, if the five notes which go to the antepenultimate syllable of the second line, are sung faster than the rest. Unpractised singers are very apt to spoil these magnificent rolls of sound by quickening the time of the notes : than which there cannot be a greater mistake.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

MEETINGS of the Committee of this Society were held on February 12, and March 17, and were attended by the President, Sir Charles Anderson, Mr. Bevan, Mr. Chambers, Mr. Dickinson, Mr. France, Sir John Harington, Rev. T. Helmore, Rev. G. H. Hodson, Mr. A. J. B. Hope, M.P., Mr. Luard, Rev. J. M. Neale, Rev. W. Scott, Rev. B. Webb, and Mr. Wegg Prosser, M.P.

Alured Bevan, Esq., of 16, Devonshire Place, and John Johnson, Esq., F.S.A., of John Street, Adelphi, were elected ordinary members.

The Committee examined designs for the Middle School at Hurstpierpoint, for a church school and parsonage in Herefordshire, and for details in S. Mary Magdalene's, Munster Square, all by Mr. Carpenter; for a new church at Woodlands, Berks, by Mr. Bury; for a church in Somersetshire, by Mr. Giles; for a church at Bournemouth, by Mr. Pearce; and for the proposed church of S. John Baptist, Hobart Town, by Mr. Street.

With respect to the latter church, the following extracts from a letter of the Rev. F. H. Cox, a member of the Society, to the Secretary, will be read with interest. It should be added, that Mr. Street has liberally offered his services gratuitously; and an account of the design will be found among our "New Churches."

"Still, even with such help as we may fairly reckon upon, our means must be very scanty; and I am thus particular in explaining this point to you, in order that, when I ask to be furnished with designs for a 'cheap church,' you may understand my motives, and, I hope, appreciate them. Perhaps, too, it may not be beyond your power, privately or officially, to aid those who are thus doing what they can, in their degree, for God's honour and worship. At the least, I will venture to hope, that the Ecclesiological Society will be able to grant the architect's fees for the plans or specifications for which I now ask. It will, I believe, be the first time that the diocese of Tasmania has been helped by any actual contribution from our Society's funds.

"And now let me state, after this long preface, some particulars for your guidance in the matter of my request. I enclose a plan of our site, with my notion of the kind of ground-plan which it will admit to be laid out upon it. It is a scanty site, but a very favourable one in many respects. Lying at the foot of a hill, with a most magnificent back-ground, including the glory of our city, Mount Wellington, it yet is so far *on* a hill, as to overlook almost the whole of the town, the harbour, and the river below. There is no doubt that we *ought*, for the wants of the parish, to have a larger church than can be built on this site (though for my own part, I have no fancy for immense parish churches, and would rather see two moderately-sized ones in different parts); still, even this will be possible, if we find that we can *afford* to build a larger church than is now contemplated, for extra land towards the west is purchaseable. And as there is this possibility, perhaps it

is unnecessary to ask for full and minute plans for a church of these particular dimensions. Tracings of *any* church that may have been built by a good architect, of about these dimensions, and of inexpensive design, would be sufficient as a guide. I should greatly prefer to any other the Middle-Pointed style. But what I want more than a design, is a particular *specification*, especially for certain parts of the building; for I could myself design, if need were, whether for the whole building, or for details; but there are many points of construction, which I feel to be quite beyond me, and in which I should be most unwilling to trust our ordinary builders. I want especially, particular instructions for the *laying of foundation*, both of walls and piers; the *general masonry*; *mortar*; the *arches*, especially the rear-arches of windows; the interior facing of the walls; the construction of the roof, especially at its junction with the walls (management of wall-plates, corbels, &c.); and again, the belfry, or turret; for a tower and shingled spire would, I fear, be beyond any reasonable hope. For the interior fittings, I think I am amply supplied, thanks to the invaluable *Instrumenta*, and other works."

Mr. Keith exhibited the plate he has in preparation for the cathedral of S. John's, Newfoundland, and also some of the specimens he proposes to place in the Great Exhibition.

The tract on *Funerals* was ordered to be printed, and some plates for No. V. of the *Instrumenta Ecclesiastica* were approved.

At the request of the Rev. H. V. Shortland, Honorary Secretary of the Little Maplestead Restoration Committee, it was agreed to devote the sum of £10, promised by the Society to the restoration, to the purpose of providing a screen.

The Honorary Secretary of the New York Ecclesiological Society, Mr. W. A. McVickar, wrote to request tracings of the church plate, manufactured under the superintendence of this Committee, since it was proposed to establish a similar manufactory in New York.

Two pictures of the restored parsonage at S. Columb, Cornwall, by Mr. White, were accepted for the *Ecclesiologist*; and the projected restoration of the fine First-Pointed church of S. Mary, Uffington, Berks, by Mr. Street, was announced.

A letter was read from Mr. Ralston Cox, of the Nashotah Lakes, in Wisconsin, informing the Committee of the progress of his wooden church, S. John Chrysostom, Delafield; and of the abandonment or alteration of most of the hopeful signs of an improved ecclesiological taste in church architecture, in the North Western States, mentioned in the last Annual Report of this Society.

Some designs, partly original, by Mr. Durrant, were exhibited; and various other applications were considered.

With respect to the Hymnal Noted, the Committee approved a considerable number of melodies for immediate publication, and also a first part of the words, according to the prospectus of the Hymnal already circulated.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of this Society took place in the Society's Rooms, Holywell, on Wednesday, Feb. 12th. In the unavoidable absence of the President, the Rev. the Principal of Brasenose College, the Rev. S. W. Wayte, M. A., Treasurer, took the chair.

After an exhibition of the presents received since last term, the Secretary read a letter from the Rev. W. Basil Jones, giving a list of the Brasses existing in Wales. The Report of the Committee announced the resignation by the Rev. G. R. Portal, and acceptance by Mr. F. Lygon, of Christ Church, of the office of Secretary. Mr. Portal had been appointed Corresponding Secretary. Mr. Parker had liberally offered to place a skylight over the passage leading to the Society's Rooms. The Sub-committee for the restoration of Dorchester Church had been reconstructed and consisted of the Rev. W. F. Addison, Rev. S. W. Wayte, Mr. E. A. Freeman, and the Rev. J. E. Millard. The Chairman called the attention of the Society to the Restorations going on at Dorchester, pointing out what had already been done, and what still remained to be effected. Mr. Lygon, Secretary, read a communication from Mr. R. E. Wilmot, Corresponding Secretary to the Society. Mr. Jones Parry, University College, exhibited the rubbing of a curious ivory box, found near Navin, in Carnarvonshire. The Rev. F. Meyrick, Trinity College, Secretary, then read a Paper "On the Cathedral of Montreale, and the Churches of Palermo, together with some remarks on the Normans in Sicily, and the peculiarities of their style of Architecture in that island, and certain inferences drawn therefrom." Mr. Meyrick introduced his subject as follows:

"It was at the beginning of the month of March in the year that has just passed away, that after having lost sight of the glorious Bay of Naples and the smoking peak of the double-headed Vesuvius, and the headland of Misenum, and the pleasant Baïæ on the right, and the long indented richly illumined promontory which separates the gulfs of Naples and Salerno, dotted with the white towns of Castellamare, and Sorrento; on the left we emerged from the cabin of the steamer, in which since nightfall we had been attempting to gain some sleep, and saw before us in the clear bright morning atmosphere of a southern spring, the bold outline of the hills which run down to the sea coast at the north-west end of the island of Sicily. The bay into which we were entering, faces almost due north, magnificently terminated towards the west by the Monte Pellegrino, now well known to the Palermitans for its famous chapel of S. Rosalia, situated near its summit, and towards the east, running to a point, near which is situated Bagaria, the once fashionable place of retirement of the nobility of Palermo, now testifying in the midst of its decay and desolation to the former wealth and eccentricities of its owners. Near the centre of the coast of the bay stands Palermo, a large and regularly built town, crossed by two main streets running at right angles to each other, about half a mile each way from the point of junction, called

severally the Toledo and the Cassaro, the last of which names bears witness to the once occupants of the place, being an Italian corruption of the word Alcazor which in Arabic means Palace. The chief delights of Palermo are its views, its gardens, its neighbourhood, and its buildings. The last of these, with which we have to do, are for the most part in one of four styles. 1. The Byzantine. 2. The Saracenic. 3. The Norman. 4. The Revived Italian. Of the gaudy unsatisfying Revived Italian, I shall say nothing except where it is forced upon my notice by its intruding into buildings originally erected in another style. The other three are often found combined in the same edifice. 1. The Byzantine is only in one place found by itself. 2. The buildings in which the Saracenic element predominates, are the ruins of those Villas called severally—*La Ziza*, a name derived from *Alaziz*, the last word of an Arabic inscription still existing upon it; *La Cuba*, derived from the Arabic *Cubat*, 'a vault'; and *La Favara*, meaning in Arabic a spring. 3. The Sicilian Norman buildings within the walls of Palermo, that I shall touch upon, are the *Cappella Palatina*, *La Martorana*, and the Cathedral; and exterior to the town itself, the magnificent Cathedral of *Montreale*."

In order to realize how the Architecture of north, south and east could meet in the last mentioned church, it was necessary to refer to history. For this purpose, Mr. Meyrick gave a sketch of the reduction of the Island, by Zindetallah, and his band of Saracens, at the beginning of the 9th century, their possession of it for upwards of two centuries, and final dislodgement by the Normans at the end of the 11th century. It was in the year 1073, that Roger, son of Tancred de Hauteville, took the name of Count of Sicily. He was succeeded by Roger II., William I., William II., and Tancred. Then the Norman Dynasty in the male line lasted for a century, and in the female line for upwards of half a century longer, ending in the bloody field of the Garigliano, in which Manfred fell before the arms of the ferocious Charles of Anjou. These facts would be sufficient to account for the existence of the three elements of what might be called the *Siculo-Græco-Arabo-Normano* style of architecture. "For the style in which the original inhabitants of the Island would have naturally built, would be the Byzantine, for to them Byzantium was not only the head quarters of the Imperial power, and the residence of the Representatives of Augustus and Constantine, but it was also the focus of the arts, sciences, and learning of the world. Constantinople was now weak and decaying; its thews and sinews were gone, but the head was still vigorous and productive. It was about the middle of the 6th century, that the noble Church of S. Sophia was erected by Justinian in his capital, a model and a most worthy, most beautiful model for the provinces of the Empire. It was always to the Greeks of Constantinople, that the artist looked for his means, and generally the patron for his artist, when any special architectural work was to be achieved. It will be seen when we come to the particular description of the several churches that the Cupolas and the Mosaics are the chief elements of the Byzantine which were retained in the Sicilian churches, and in some cases the plan of the building.

"Next, the Saracen Conquerors would of course have brought their own ideas of architectural beauty and construction with them, for at the time they were no unlettered crowd of fanatics. They were now in possession of the empires of Persia, Syria, Egypt, the north of Africa, and Spain, everywhere they had built their Mosques and Palaces. At Cordova, Morocco, Fez, Bagdad, and other cities, the Oriental love of splendour had exhibited itself in their material works. The band of Saracens who actually invaded Sicily came from Kairoan, a spacious and ornamented city about fifty miles south-east of Tunis. There is no doubt therefore that some new ideas and forms were introduced by them." The question of what those ideas were was deferred till the conclusion of the paper.

There was one fact in the Norman history which was pointed out as having had great effect on the architecture as well as the interests of the island. This was the conference of Pope Urban II. with Count Roger in 1088.

"During the two hundred years of the Saracenic domination in Sicily, we are not to suppose that the Christians were wholly extirpated. On the contrary, they continued to cling to their religion through oppression and suffering, just as the Oriental Christians do to the present day under Turkish rule. But of what communion were these Christians? They were still Greek Catholics. On the triumphal entry of Robert and Roger into Palermo, we read that, 'the two brothers immediately sent for Nicodemus the *Greek* Archbishop, who had been during the sway of the Saracens, restricted to a miserable chapel, and reinstated him in his own Cathedral which had been turned into a Mosque.'

"The Cathedral of Messina was held by the *Greek* Bishop and clergy down to the year 1168, when they were ousted by their then more numerous Latin rivals, and compelled to retire to the Church of La Catholica. Even in the reign of king Roger, his high Admiral George of Antioch, built the church of the Martorana in the form of a Greek cross, with the Greek fittings, and for Greek rites. The Norman Conquest then brought the Island of Sicily from obedience to the Greek Communion, to that of the Latin Church, and it was in the conference with Pope Urban, that the ecclesiastical arrangement of sees was made. Consequently, henceforth, the churches were of course ordinarily built in the shape of the Latin cross, whereas, had the conquerors embraced the obedience of their Christian subjects, they would have remained in the shape of the Martorana. But there was another point also settled in this conference, which has likewise had a most curious effect upon Sicilian church architecture in two respects. The king readily promised the Pope that he would institute Latin sees, and accordingly in the following year, Palermo, Messina, Syracuse, Catania, Gergenti, and Mazzara, were made Latin dioceses, Traina having been formed a little previously. But the king, in payment for thus reducing his kingdom to the Roman obedience, demanded certain privileges for himself which could not belong to any but Ecclesiastics. The Pope temporized, and vainly attempted to conceal the concession of spiritual powers, which are wholly inalienable from the spiritual office and order,

to the temporal power, which in its nature is incapable of wielding them without making a confusion between the things of God, and the things of Cæsar, by promising to create him and his successors *ex-officio* legatees hereditary of the Roman see. This promise was confirmed by a Bull, ten years later, by which the King of Naples at present holds legatine powers in Sicily. These spiritual powers thus acquired are great, and should there be a separation of interests between Church and State, one cannot but see that the position would be very awkward. But the two effects which, as architects, we have specially to notice, are first, the enormous and costly thrones in the Cathedrals of Montreale and Palermo, the Cappella Palatina, and indeed generally in the Sicilian churches, which are erected for the king in a style and material which throw the neighbouring episcopal throne wholly into the background: and secondly, the royal robes as represented in mosaic. Everywhere that the king's figure is found, it is invariably dressed in the Dalmatic, which being a vestment ordinarily belonging to ecclesiastical persons, has been thought by some, though perhaps on scarcely sufficient grounds, to betoken the semi-ecclesiastical character of the Sicilian Kings."

Mr. Meyrick then turned to Mr. G. Knight's plates illustrative of his Normans in Sicily, and exhibited them in chronological order, pointing out the peculiarities of each. The only wholly Byzantine building remaining, was a little chapel near Malvagna, and this of course was the earliest. Next came the Saracenic, La Ziza, La Cuba, and La Favara, and then the four Norman buildings of La Cappella Palatina, La Martorana, the Cathedral of Palermo, and the Cathedral of Montreale, built during the 12th century, by the second Roger, his Admiral George, of Antioch, Walter of Amilis, the English Archbishop of Palermo, and William the Good.

The impressions produced by these glorious specimens of Mediæval art, are given in these words:—

"The difference in the appearance of the churches, when one has crossed the Strait from Sicily into Italy is most marked, and to one who loves the Norman forms, most delightful. Not one of the churches in Italy or the south of France spoke home to me. Very gorgeous they appeared, very magnificent, very striking, but the idea that they raised in my mind, was more of the sums of money that had been lavished upon them, and of human power and riches, than of anything divine. Like the Church of Italy itself, they raised often feelings of admiration and of emulation, but *not* of love. Here one feels more at home again, not that the churches can be called pure Norman according as we have understood the word, but the forms are similar though the details differ.

"The Cathedral of Montreale consists of nave, apse, transepts, aisles. The last are divided from the nave by Pointed arches of great height, which rest on simple granite pillars headed with Corinthianizing capitals. The windows are small and poor and admit no tracery. The roof is pointed and ribbed. But the glory of the Cathedral is its Mosaics, which are the finest that I have seen. Those of north Italy will give no idea of them. The whole of the space above the arches, the

arches themselves, and the apse are lined with what looks like a ground work of gold-tile, and upon this are depicted scenes from the Bible. In the apse is a large Mosaic of our Lord as at Pisa, and S. John Lateran, (and I may add, the same occurs in the Cappella Palatina.) At the east end of the choir, somewhat to the west of the altar, stand two thrones in the north and south aisles. One of these, and the most magnificent, is for the king, the other for the bishop. The old bishop's throne is still in existence at the extreme eastern end of the church, facing west as usual. The altar is of silver, richly worked by a French artist in the last century. The north transept contains a chapel of richly inlaid marbles; the south, a chapel of S. Benedict. In one part of the church, are the tombs of William II., the founder, and his father William I. The bronze doors are a remarkable object. They were cast by Bonanus, one of the architects of the famous Leaning Tower of Pisa."

Having pointed out the Byzantine character of the Mosaics, and the Saracenic character of the arches, and referred briefly to some of the other interesting churches of Palermo, he next recapitulated the leading features which distinguished Sicilian-Norman from the same style elsewhere.

"They may be shortly summed up. They consist in : 1st, the use of the pointed in place of the circular arch. We have seen that throughout the 12th century, for Count Roger died in 1101, the Pointed arch was in use in Sicily, while not only in England and Normandy was the round arch universal, but even in Calabria and Apulia also, for the church of San Niccolo at Bari, erected by this same Count Roger, twelve years before his death, retains the old form : 2nd, the churches of Sicily are wholly deficient of the northern projecting mouldings around the windows and arches. The surface is flat, and ornament is added by means of incisions as in a seal : 3rd, there are no central towers in Sicily : 4th, the arches are somewhat stilted, and the columns scarcely massive enough to satisfy the eye : 5th, the abundant use of Mosaic : 6th, the cupola, and I may add : 7th, the small size of the windows, and : 8th, the Corinthianizing capitals. The first four of these, the Pointed arch, the stilt of the arch, the slender pillars, and the absence of projecting mouldings and central towers, are the result of Saracenic influence ; the two next, the use of mosaics, and of the cupola, are the result of Byzantine influence ; the small size of the windows is owing to the southern latitude, and the capitals perhaps to an imitation of the old classic models."

On the *veraxa questio* of the Pointed arch, the following remarks were made :

"The most important question raised by a review of the subject, upon which we have been employed, is that of the origin of the Pointed arch. We have seen that in the 10th and 11th centuries, the Saracens were in possession of it, and that the north of Europe was without it. Nay, as early as the 9th century we find the Pointed arch used by the Arabs in Egypt and elsewhere ; further, we find the same form used by the Norman Christians a century previous to the employment of it by their co-religionists and countrymen, in the one spot of Europe

where the two Creeds and the northern and southern races met. Putting these things together, we cannot, I think, doubt that the Pointed arch in Sicily was derived from the Saracens. And if our view was circumscribed by the boundaries of the Island, the question would then be settled, and we should without hesitation conclude, that from the south the invention spread northward. But taking a wider sweep of vision, we find many more phenomena, which cannot be accounted for, or reconciled with this hypothesis. We must therefore modify our hypothesis, yet we must not throw it away altogether, else the Sicilian phenomena will then be unaccounted for. What I believe to be the case is, that a Pointed arch did make its way into Sicily from these Saracens, but that the Gothic Pointed arch did not. The style of architecture in Sicily is not Gothic, though it is Pointed. Gothic architecture has never flourished in the island, and wherever it does appear has been imported as an exotic by German, French, or Spanish races. That which we have been examining might well have been developed into true Gothic, as Mr. Freeman has truly observed in his valuable History of Architecture, but its architects were not capable or willing to do so. To enter into the many theories which have been put forth, with regard to the Pointed arch, the interwoven branches, the intersecting arcades, the *vesica piscis*, &c. would be interminable. That it did come from the east I believe, but not through Sicily. It seems most probable to myself that it was existing in the east and there witnessed by the Crusaders, and that the northern genius was set to work upon the idea then brought back, and worked out its own Gothic style. To confess, as we must confess, that we do not know how the east became possessed of the secret is only to acknowledge that we have not an intimate acquaintance with the records of those mighty races which have reigned and flourished in arts and science in the region which was the cradle of mankind."

In conclusion, he confessed a lurking preference of the old English-Norman to any of the later styles,

"I confess that while I intellectually approve of and admire the Pointed arch, still in the bottom of my heart, I love the old Norman best—that Durham and S. David's Cathedrals speak home to me, like venerable white haired old men, with more power than York Minster; that in unquiet days, I love its rest; in days of strife its peacefulness, in shallow days its solidity; in weak days, its strength; in shifting days, its immobility; in days of oppression, its endurance; and in fainthearted days, its constant preaching from generation to generation of unperturbed quietness, and confidence, and faith, unshaken though the floods are risen, unshakable however much they may lift up their waves."

After some remarks from Mr. Parker on the subject of the Pointed arch, and from the Chairman, the meeting separated.

A Meeting of the Society was held on Wednesday Evening, February 26th, in the Society's Rooms, Holywell, the Rev. the Principal

of Brasenose College, President, in the chair. The following new members were elected :—

Mr. T. F. Wetherell, Brasenose College.

Mr. C. Adams, New College.

The Rev. John James, Yarnton.

Mr. F. Symonds, Oxford.

Mr. J. C. Vaugh, Trinity College.

George Street, Esq., Diocesan Architect, Wantage.

Rev. F. Meyrick, Secretary, read the Report, which announced that Mr. E. S. Palmer, Exeter College, and Mr. A. H. E. De Romestin, St. John's College, had been elected members of the Committee. Letters had been received from Mr. J. H. Markland, F.R.S., F.S.A., and Mr. J. Billing, Corresponding Secretaries of the Society; also from the Vicar of Haverstock, and other correspondents. Mr. Markland liberally proposed to renew his subscription towards Dorchester church. Notice was called to "Spelman's History of Sacrilege," presented by Mr. Lygon, Secretary.

An interesting paper was then read by Mr. Lygon, "On Mediæval Monuments, and especially on Brasses."—"There is a very touching circumstance connected with these glorious works of art, which illustrate the self-denial and self-sacrifice of mediæval artists, and this is our ignorance of the names of those who designed and executed them. Artists did not in those days grasp every opportunity of puffing their skill, but spent their labour and toil in simple faith, for no recompense save the consciousness of duty discharged; now, forsooth, each monument records its maker's name, sculptured on a shield, or a neat inscription enlignens us with portentous announcement, 'John Jones, fecit.'"

Mr. Lygon then proceeded to trace the development of sepulchral memorials, from the incised slab to the sumptuous brass or gorgeous mortuary chapel; and after alluding to the peculiar fact of brasses having received their chief encouragement in this country, described the most ancient brasses, as well of ecclesiastics as of knights, and pointed out the various vestments and armour of each. After some further remarks on the durability and splendour of this kind of monument, Mr. Lygon continued:—"Having acknowledged the principles of Pointed architecture in the fabrics of our churches, shall we not carry them out into other and more minute, though not less important details? Why admit 'Gothic' mural tablets—Gothic in no other respect than having a trumpery compo crocket over a design otherwise essentially Pagan? Having acknowledged the glorious truths of Christian art, shall we not resolve to carry them out, and no more disfigure our churches with designs as inappropriate as ludicrous? Just for a moment contemplate Westminster Abbey, as it appears now after three centuries of unloving neglect. We see classical groups, tasteful sculptures of 'heathen gods and goddesses most rare, Homer, Venus, and Nebuchadnezzar, all standing naked in the open air'—Paganism, raising its unclean symbol in the most glorious of our churches. From a sight of these hideous unrealities are our thoughts turned heaven-

ward? I trow not; we are reminded of human pride rather than of Christian hope. The great west door may preach of the 'only way, the truth and the life;' the aspiring arch may tell of heaven above; the clustered pillar may admonish of unity; the cross may speak of the one great Atonement; but our eyes are involuntarily caught by these hateful fruits of selfishness and pride; and as we gaze we are brought down to the level of the earth, earthy; for Christian saints have yielded to heathen gods in the very shrine of a Christian confessor and king. Have we then lost the spirit of our forefathers? I trust not; but till faith shall reassert her sway over art, there is little hope. We must re-christianize art, our last, our only chance of rivalling the glories of bygone days,—days when a liberal and philosophical spirit had not quenched faith, and zeal, and love."

The President having thanked Mr. Lygon for his paper, called attention to the famous Seville brass, a rubbing of which was exhibited to the meeting, and its peculiarities described by Mr. Lygon. After some remarks from other members, the meeting separated.

A Meeting of the Society was held in the Society's Room, Holywell, on Wednesday Evening, March 12th. The Rev. the Principal of Brasenose College, President, in the chair. The following new members were elected:—

Mr. G. R. Baker, Wadham College.

Mr. W. H. Curtler, Trinity College.

Mr. C. J. Le Geyt, Exeter College.

The following letter from Mr. J. H. Markland, D.C.L., F.R.S., F.S.A., was read:—

"The accompanying notes may interest you and other members of the Oxford Architectural Society. They have been sent me by Mr. Edward Richardson, the well known sculptor, who has been recently engaged at Wells in restoring a statue which fell from its niche last year, a work which he has executed successfully. The statue of King Edward the Elder, the son and successor of Alfred, is one of great interest, especially to Somersetshire men. During his reign (viz. 910) three additional dioceses for the counties of Somerset, Devon, and Cornwall, were founded, and King Ina's College, at Wells, was selected for the cathedral of this diocese. As the founder of the see, the statue occupied a prominent station, being the uppermost in the southern buttress, near the door of the cathedral. The corresponding statue in the north buttress, is that of King Athelstan; and under King Edward's is placed the statue of Athelm, or Oldhelm, the first Bishop of Wells: and as the restoration of the king has been undertaken by a *layman*, I have the gratification of letting you know that my valued friend, Arch-deacon Brymer, has directed that the statue of this *prelate* (a man of spotless integrity, and who was translated to Canterbury) should be restored at *his* expense. May the entire series at no distant period receive a due share of attention, so that they may long, very long continue to adorn their 'crisped niches.'

"In the forthcoming part of the Transactions of the Somersetshire Society, a paper will be found, relating to these statues, in which are introduced some most interesting remarks by C. R. Cockerell, Esq., D.C.L., R.A.; a more important work is Mr. Cockerell's volume devoted to the sculpture of Wells Cathedral, with plates of singular beauty. Mr. Cockerell recommended that King Edward's statue should be copied in preference to combining the fragments of the ancient figure. I have ventured to differ even from that high authority. The touching passage, 'Thy servants think upon her stones, and it pitied them to see her in the dust,' occurred to my mind; and I resolved, that if it were possible, the identical figure which Bishops Skirlaw, Ken, Hooper, and other worthies may have contemplated, with no common feelings, should again stand as a watchman on the walls of this matchless temple of our Zion."

Mr. Richardson's letter having been also read, the Rev. F. Meyrick, Secretary, read the Report of the Committee.

"It will be seen from the letter read to the Society, that by the exertions of our much respected Corresponding Secretary, a beginning has been made in the restoration of the statues at the west end of Wells Cathedral, and been sanctioned by another member of our Society, Archdeacon Brymer. It is most confidently hoped, that the gentry of Somersetshire will not let the good work stop here. At Wells, as at too many of our cathedrals, the state of the statues on the external walls is a disgrace to us as men of taste, as well as Christians. We may trust that the good work once set on foot in a right spirit, and beginning with the restoration of the founder's statue, will not be allowed to languish for lack of funds or interest. The Report further announced the receipt of subscriptions for Dorchester Church, and of letters from several Clergymen."

Mr. Lygon, Secretary, laid on the table, with some commendatory remarks, in which the other Secretary joined, the two first numbers of the *Scottish Ecclesiastical Journal*.

Mr. Parker read a paper on the Abbey on S. Michael's Mount, on the coast of Normandy. He described the remarkable situation, and recommended visitors to go from Pontorson, in preference to Avranches. He related the substance of the legend of the early history, from which it appears that there was a monastery of secular, or married priests, established here at an early period, which was driven out by Duke Richard, about 966, to make room for the Benedictine monks. Abbot Roger, who died in 1102, rebuilt the nave of the church, which had fallen down; and eight years afterwards the same part fell down again, and was not finally rebuilt as it now remains, till 1140. The style is Early Norman. In 1121, Abbot Roger II. built the halls, with the stables under them, and a dormitory and cloister over them: the same arrangement as still exists in the splendid pile of building called the *MARVEL*, and the French Antiquaries argue from this circumstance that the existing building is of that date. But Mr. Parker considers that it was entirely rebuilt in the time of Philip Augustus, after a great fire, when that monarch is recorded to have given a very large sum of money to the abbey for the purpose of restoring the

buildings. This glorious structure now consists of two very fine halls, one called the Hall of the Knights, the other the Refectory of the Monks, with a long range of vaulted chambers, or stables, under them, called the Montgomery's. Over the refectory is the dormitory, and over the Hall of the Knights is the cloister, which Mr. Parker considers is the finishing stroke of one grand design. This bears the date of 1226. The style of the whole is that usual at the beginning of the thirteenth century, with more resemblance to English work than to French, and very different from that of the nave of the church. The choir of the church was begun in 1450, but suspended for a long period, and not completed until 1523. It is a fine example of the Flamboyant style, with the usual arrangement of apse and chapels, with a perfect scaffolding of flying buttresses and pinnacles. Under the choir is a crypt, with very massive pillars placed very closely together, on account of the strength required by the situation, but all of the same period. The fortifications and other buildings are chiefly of the fifteenth century. The abbey was struck by lightning, and seriously injured by fire no less than ten times. It was called the masterpiece of the Benedictines. It is now, as is well known, a state prison, and it is necessary to obtain an order beforehand, for those visitors who wish to see any considerable parts of the buildings, or to remain long enough to examine them at all in detail.

At the conclusion of the paper, after some remarks from the President, and Mr. Prendergast, Mr. Street, the diocesan architect, called the attention of the meeting to the proposed restoration of the fine church of Uffington, in Berkshire, and intimated that subscriptions are much needed. He gave an interesting description of the church, which has several very unusual, if not unique features. The President thanked him for his communication, which would be duly considered; and after a conversation on the hanging of the Society's brasses, in which Mr. Chamberlain, the President, the Librarian, and the Secretaries took part, the meeting separated.

CAMBRIDGE ARCHITECTURAL SOCIETY.

First meeting, Feb. 6, 1851.—The Rev. J. S. Woollaston, V.P., Fellow of S. Peter's College, in the chair. Secretary in attendance, O. W. Davys, B.A., S. John's.

The minutes of the last meeting having been read, the list of officers for the present year was proposed, seconded, and received with acclamation, as was also the list of the general committee. The chief alterations in the officers of last year were as follows :—

SECRETARIES.

Owen W. Davys, B.A., S. John's, and G. Alan Lowndes, Trinity College.

CURATOR.

John Denton, Scholar of S. John's.

RESIDENT TREASURER.

G. Alan Lowndes, Trinity College.

AUDITORS.

The Rev. G. F. Reyner, B.D., Fellow and Dean of S. John's, and J. N. Smith, B.A., Trinity College.

J. Rimington, Esq., S. John's College, was then elected an ordinary member; and the following gentlemen were proposed for election at the next meeting:—

ORDINARY MEMBERS.

The Hon. R. H. Clive, M.P., Honorary Member.

The Rev. E. Brumell, B.D., Fellow and Tutor of S. John's.

The Rev. the Precentor of Peterborough, Fellow of S. John's.

Charles Robinson, Esq., Trinity College.

J. Walters, Esq., S. John's.

The following presents were laid on the Society's table:—History of Ludlow, from the Hon. R. H. Clive, M.P.; Walcott's Westminster; H. J. Hope, B.A., Trinity College; History of Maidstone.

Owen W. Davys resigned in the name of F. H. Cope, B.A., S. John's, the secretaryship which that gentleman had so efficiently held during the last year, and the thanks of the meeting were awarded to Mr. Cope for his services.

The secretary then read to the meeting a letter with which he had been honoured from the Master of Jesus College, Vice-Chancellor for the present year, in which after stating his feelings at some length, he kindly consented to become a member of the society, provided that no encouragement was given to those extreme principles which led to the removal from Cambridge of the Camden Society. The secretary was instructed to assure the Vice-Chancellor, that no pains should be spared to ensure moderation, and thus to merit the kind patronage, which he was willing on this condition to extend to the Society. The report was then read for the past year in behalf of the resigning committee. It alluded at some length to the success which had attended the operation of the Society during the past year, and especially made mention of the improving state of the funds, and trusted that the present year would witness a great increase in the efficiency of the Society. After stating that though the chief object of the association must be to cultivate and afford opportunities for the study of ecclesiastical subjects among the undergraduate members of the university, and the necessity of that more dignified encouragement, which the members of the senate were so disposed to give to such a design, as had been evinced by the addition to our body of the Jacksonian Professor, and other distinguished names during the past year; the report urged the necessity of gaining as members, parochial clergy, as by that means the Society's influence would be efficiently extended. The document concluded, after touching upon several other matters of interest, among which was a suggestion for the formation of a distinct fund for church restoration, with the following paragraph:—

“Your committee look back with satisfaction upon the common-sense and good feeling which they have observed to prevail in the Society during the time they have had the honour of being in office; and they trust that diligence in action may continue to accompany

that moderation of principles among our members, which must ever characterize those who in dependence on divine help would wisely promote the restoration of our churches."

Professor Willis, in seconding the motion that the report should be printed and circulated, briefly reverted to the letter of the Vice-Chancellor, and trusted that the Society would so conduct its operations as to help forward the work of architectural science, without exciting the fears of those who looked on such studies with a suspicious eye. A request from the committee of the Northampton Architectural Society to be admitted into fellowship having been unanimously complied with, the following papers were read:—"On certain Stone Crosses found in South Cornwall," by George Rowe, Esq., B.A., S. John's, member of the Bucks Architectural Society; "On Llandaff Cathedral," by the Secretary in attendance. A conversation followed on this interesting cathedral, in which Professor Willis took an active part. The meeting then adjourned to the 20th of February.

Second meeting, Feb. 20th.—The Rev. J. S. Woollaston, V.P., in the chair; C. Parnell, B.A., S. John's, in attendance as secretary.

The minutes of the last meeting having been read, the gentlemen proposed for election at that time were received into the Society, and the following gentlemen proposed for election at the next meeting:—

The Rev. Canon Selwyn, of Ely, S. John's.
H. R. Luard, Esq., M.A., Fellow of Trinity College.
J. F. Wickenden, Esq., Trinity College.
G. Searle, Esq., Queen's College.

Mr. Lee of Christ's College, was then added to the number of the committee.

The curator, Mr. Denton, S. John's College, then called attention to a brass in Wood-Ditton church, in this county, which is at present covered with a pew; and the Rev. the chairman suggested, that as a faculty probably had not been obtained for this erection, successful means might be taken for its removal.

Mr. Deck, member of the Oxford Architectural Society, then read a paper on "Rebuses," which was justly entitled to the great applause which it received. The paper was followed by a conversation, after which the Hon. A. Gordon spoke of a change likely to take place shortly in the presidential chair.

The meeting after some further business adjourned.

Third meeting.—This meeting took place on the 6th of March, the Rev. J. S. Woollaston being in the chair, and the secretaries, O. W. Davys and G. Alan Lowndes being both in attendance.

Mr. Lowndes read the minutes of last meeting, and afterwards in his office as resident treasurer, read a more favourable balance sheet than had for some time been produced, the accounts being dated to the end of the preceding term.

The gentlemen proposed at the last meeting were then elected, and Mr. Luard's name added to the committee on the motion of the chairman. A vote of thanks was then passed to C. Parnell, B.A., S. John's, for the valuable assistance he had rendered the curator in

arranging the Society's brasses. A paper followed by the senior secretary, upon "the western fronts of English churches," which subject he proposed to carry out more fully than time then permitted, at a conversational meeting, at his rooms that day week.

Mr. Luard, Fellow of Trinity College, then rose and called the attention of the meeting to the undergraduates and bachelors' window at Ely, which is yet in an unfinished state, and begged to be assisted in forming a new committee, for the purpose of carrying on the work, upon which several members offered their services, and arrangements were made for speedily opening a new collection.

After thanks had been given to the secretary at the motion of the chairman, the meeting adjourned to that day fortnight.

Fourth meeting.—The last General Meeting of the Cambridge Architectural Society for the present term, was held on Thursday, March 20th, at eight p.m. Both secretaries were in their place. No vice-president being in attendance, Professor Willis took the chair upon the motion of the senior secretary, seconded by Mr. Luard, Fellow of Trinity, and ably conducted the proceedings of the evening. Mr. Bedingfield, of S. John's, was proposed for election as an ordinary member at the next meeting. Two papers were then read, namely, "Notes on Church Music," by J. H. Smith, B.A., Trinity College; "On Howden Church, Yorkshire," by the Curator.

Upon the proposition that "the thanks of this meeting be given to J. H. Smith, B.A., for his interesting paper," a warm discussion arose upon several statements that gentleman had made, a return to the severe style of cathedral music having been advocated by him. Professor Willis, Mr. Luard, Mr. Smith, the Secretaries, and Mr. Twell, B.A., of S. Peter's College, were the chief speakers: all however agreed that the motion should pass, which it accordingly did with acclamation. After thanks had been voted to Mr. Denton, for his excellent communication, and a regret having been expressed that time allowed of no further conversation upon it, notice was given of a conversational meeting at Mr. Luard's rooms on the following Saturday.

The able chairman then adjourned the meeting.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY Meeting of this Society was held on Tuesday, January 28th, 1851, at the College Hall in this city, when Major Lee was called to the chair. The following Report was read by the Rev. P. Carlyon, one of the Secretaries:—

REPORT.

"Since the Society last assembled at a Quarterly Meeting, the attention of your Committee has been engaged, almost exclusively, in making preparations, of one kind and another, for the forthcoming Part of Transactions. There is little other matter at this time to report on.

It may be supposed that, at this season of the year, no excursions have been planned or executed,—and owing to an unhappy alteration of the regular day in the last month for the meeting of the Committee, two sets of plans and designs—one for restoring, and the other for building of a church in Cornwall—never came before the notice of the Committee, but passed, without their criticism, to the Diocesan Church Building Association. The former design contemplated the entire restoration of the ancient cruciform and First-Pointed church of S. Anthony, near S. Mawes, on which a sum of nearly £800 has been already expended. The greater portion of the nave is still in ruins, awaiting the zeal and enterprise of the lovers of architectural beauty, inasmuch as it falls not within the province and objects of the Church Building Societies to complete the work, and to re-edify one of the few and one of the most interesting specimens of that early style in this Diocese. The latter set of plans contained designs for building a new church in a district not far from Truro, and taken out of the contiguous parishes of S. Agnes, Perranzabuloe, and Kenwyn. Your Committee, unhappily, are unable to give their official report upon them; but it seemed to a few of its members who had an opportunity of inspecting them that, with considerable display of architectural knowledge and skill in general, and of geometric tracery in its Middle-Pointed windows in particular, this church was defective in one of the essential principles of the science, which it appeared utterly to set at nought and defy. Verticality, which most architects will admit to be a characteristic feature, an emblem of beauty as well as a symbol of faith in the construction of a church, was in this design run counter to and resisted. Every opportunity which a Gothic edifice could afford, seemed to be taken to give lateral diffusion to the outline and the members of the whole fabric. The whole building was, in consequence, a very obtuse pyramid, and the windows and other details were widened into a disproportion, which made it sit like some earthly similitude, that would never point the soul to heaven. The architect withal gives evidence that, if he would not be antagonistic to now recognised principles, he has ability to do credit to his profession.

“After this, which must be considered as, in some sort, a digression, your committee would revert to that subject in which they have been themselves engaged. In preparing for their next publication, they have determined on a course which had during many years suggested itself to members of this Society, and which, they trust, will be found a convenience to all contributors to our Transactions, without being attended with any disadvantage or prejudice to our interests or reputation. The printing of our Transactions has been transferred from Oxford to Exeter, and the contract has been taken by Mr. Pollard, of this city, to whose hands the committee entrusted this important department of its operations, after a comparison of his types and work with similar specimens from a few other printers, both in Exeter and London. This engagement, however, does not include the printing of the plates and illustrations of papers, excepting such as are worked in with the letter-press. Your committee have so far kept the field open; and our members will be glad to hear that the illustrations of Mr. Street's

paper on the remains of Middle-Pointed architecture in Cornwall, which so much excited the interest of our last quarterly meeting, have been placed in tried and able hands in London; the drawing on stone is to be executed by Mr. Alfred Newman, recommended by Mr. Street himself, and the printing of the lithographs is to be done at the well-known establishment of Messrs. Day and Haghe. Out of fifteen plates, drawn and presented by Mr. Street, thirteen will be admitted to embellish the forthcoming part of *Transactions*; and it is solely in consequence of the low ebb of the Society's funds (caused by the yet unshamed backwardness of members in paying up their arrears) that the whole batch of those beautiful and instructive drawings will not enrich our work. As it is, the Society may be congratulated on possessing this valuable collection of the remains of the most perfect of all the styles of our science, so rare, and by so much the more precious to us in this diocese, and moreover commented on as they are, and classified whether for scientific or practical purposes, by the architect who contributes them.

"Another plate, which your committee hope may be both an ornament and a model of proportion and beauty in the next part of *Transactions*, will contain an elevation of the famous tower of S. Probus.

"In the past quarter four new members have been enrolled in this Society.

"The Plymouth Branch, or rather Local Committee of the Society, will speak for themselves in their own separate reports.

"The Society's portfolio has been enriched by fifty sketches of architectural features in Devonshire, from the professional pencil of Mr. Reed, which have been recently purchased by the committee, and will be probably found worthy of the examination of our members.

"Our Society continues to receive reports, publications, and other tokens of good-will and co-operation from its kindred and allied societies throughout the land, and these, multiplying upon us, afford an assurance that the ardour which has been kindled in our age for the promotion of our noble objects does not cool; whilst to the churches which have been most recently built, we may venture to appeal to testify that this zeal is also according to knowledge."

The Treasurer (William Miles, Esq.,) presented his financial statement, which but for the number of arrears, would have been of an encouraging character.

Colonel Harding then read his highly interesting paper, the second of a series, on the ecclesiastical buildings of the different parishes of Exeter. As it is notorious these buildings are generally greatly deficient in architectural character, it was the subject of commendation that so much of antiquarian research amongst the registers and civic documents was thrown into the scale, that the matter became highly interesting, both locally and generally.

A paper on the Churches of Dartmoor, promised by Edward Ashworth, Esq., architect, was unavoidably postponed, through that gentleman's detention in London on business.

A long letter from the able pen of George Edmund Street, Esq.,

architect, descriptive of the Church of SS. Probus and Grace, Cornwall, in course of repair under his superintendence, must be included amongst the papers of the day.

Some engravings of encaustic tiles were presented by Mr. Llewellyn Jewitt, and a good specimen of a double gas burner, designed by Mr. J. Hayward, for Dawlish Chapel, and executed by an Exeter brass-worker, was exhibited.

With thanks to the Chairman, the business of the meeting was brought to a close.

THE S. PATRICK'S SOCIETY FOR THE STUDY OF ECCLESIOLOGY.

[FOUNDED OCTOBER, 1850.]

PATRON.

His Grace The Lord Primate of Ireland.

PRESIDENT.

George Petrie, Esq., LL.D., R.H.A., V.P.R.I.A.

VICE-PRESIDENTS.

Viscount Dungannon.	Earl of Leitrim.
Hon. and Very Rev. the Dean of	Earl of Erne.
S. Patrick's and Christ Church.	A. J. B. Hope, Esq., M.P.
Viscount Monck.	

COMMITTEE.

Thomas Anthony, Esq.	William Telford, Esq.
William Atkins, Esq.	William F. Wakeman, Esq.
Rev. W. B. Atkins, A.M.	J. F. Waller, Esq.
Frederick Burton, Esq., R.H.A.	Henry West, Esq.
F. Churchill, Esq., M.D.	Rev. George Williams, B.D., Warden of
Frederick V. Clarendon, Esq.	S. Columba's College.
Wyndham Goold, Esq., M.P.	George Petrie, Esq., LL.D., President.
Rev. J. Jacob.	Rev. J. H. Todd, D.D., Treasurer.
William Annesley Mayne, Esq.	Rev. William Maturin, Secretary.
Theobald Purcell, Esq.	J. Huband Smith, Esq., M.A., Curator.
Rev. Wm. Reeves, D.D.	

At a Meeting held on the 23rd of December, 1850, the Hon. and Very Rev. the Dean of S. Patrick's and Christ Church in the Chair, the following rules were adopted :—

SECT. I.—OBJECTS AND CONSTITUTION OF THE SOCIETY.

I. The objects of the Society shall be to promote the study of Ecclesiastical Architecture and Antiquities, and to aid in the preservation or restoration of the ancient Architectural Monuments of the country.

II. The Society shall consist of a Patron, Vice-Patrons, Honorary and Ordinary Members; all being in communion with the United Church of England and Ireland.

III. His Grace the Lord Primate shall be *ex-officio* Patron, and the Archbishops and Bishops Vice-Patrons, on signifying their wish to become Members of the Society.

IV. The class of Honorary Members shall consist of persons eminent in architectural or kindred pursuits. They shall enjoy all the privileges of the Society, except the right of voting, but shall not be required to pay any subscription.

V. The class of Ordinary Members shall consist of persons contributing as hereinafter provided to the funds of the Society.

VI. The Officers of the Society shall consist of a President, Vice-Presidents, one Secretary, a Curator, a Treasurer, two Auditors, and Corresponding Secretaries.

VII. In order to extend the operations of the Society as widely as possible, gentlemen interested in its objects in other parts of Ireland shall be invited to act as Corresponding Secretaries, and, where practicable, to form Branch Societies for the purpose of collecting information for the Central Society.

VIII. The business of the Society shall be transacted by a Committee, consisting of the President, the Secretary, the Curator, the Treasurer, and at least twelve others, ordinary Members of the Society. Five shall constitute a quorum. The Corresponding Secretaries shall also be at liberty to attend the Meetings of the Committee, but without the right of voting.

SECT. II.—OF MEETINGS.

IX. The ordinary General Meetings of the Society shall be held once a month, the day and hour to be fixed by the Committee.

X. The Committee may call special Meetings, or may alter the day or hour of any ordinary Meeting, upon giving one week's notice to the Society.

XI. At all Meetings, whether of the Committee or of the whole Society, the Chair shall be taken by the President, if present; in his absence a Chairman shall be elected by the Committee, such Chairman being always one of the Vice-Presidents, if any be present.

XII. The Chairman shall regulate all proceedings and discussions, shall have unlimited power on questions of order, and shall have both an independent and a casting vote.

XIII. The proceedings of the General Meetings shall be as follows:—

1. Any business relating to elections, to the announcement of communications, or presents received by the Society, shall be brought forward.

2. A Report from the Committee shall be read by one of the Secretaries.

3. Any papers or subjects for discussion, which may have been appointed by the Committee, shall be read or discussed. In case of a paper being read, the President shall always, at its conclusion, invite the remarks of other Members.

XIV. Members shall be allowed to introduce visitors to all Meetings of the Society, except those announced for the transaction of private business.

XV. All papers intended to be read before the Society shall be first submitted to the Committee for approval.

SECT. III.—OF ELECTIONS.

XVI. The office of Vice-President shall be held for life; that of

Corresponding Secretary during the pleasure of the Committee ; all others shall be filled by annual elections, any officer being capable of re-election.

XVII. Half the non-official Members of the Committee shall retire annually by rotation.

XVIII. The election of a President, Auditors, and Members of Committee to supply the places of those who retire, shall take place at a General Meeting to be annually held.

XIX. A list of names proposed to form the new portion of the Committee shall be drawn up by the existing Committee, and publicly read at the meeting preceding that appointed for the election. During the interval between the Meetings, any Member of the Society may propose (by notice in writing to the Secretaries) the name of any other Candidates, and such names shall be read, with the original list, at the second Meeting. The election shall be made by ballot, each Member placing in the balloting-box a written list of as many names as are required to fill up the vacancies, taken from the lists then read. No list will be received which contains any other names, or which is not drawn up in accordance with the Rule VIII. The Committee shall fill up any vacancies in their own body which may occur during the year.

XX. The Auditors shall be chosen from among those Ordinary Members who are not on the Committee. Any Member may nominate persons to serve, and the election shall be made in the same manner as for the Committee.

XXI. The Committee shall, at their first meeting after their election, elect the Secretary, the Curator, and the Treasurer for the ensuing year, the outgoing Officers having votes in the election of their successors.

XXII. Vice-Presidents shall be elected by the Committee, subject to the approval of the Society.

XXIII. Corresponding Secretaries shall be appointed by the Committee. If not previously Members of the Society, they shall, during their tenure of office, enjoy all the privileges of Ordinary Members without the payment of any subscription.

XXIV. Ordinary Members shall be proposed and seconded by Members of the Society at one General Meeting, and balloted for at the next ; one black ball in five shall exclude.

XXV. Honorary Members shall be proposed by the Committee, and balloted for in the same manner as Ordinary Members.

XXVI. On the election of any Member of any class, the Secretary shall send him notice of his election, and a copy of the Rules of the Society.

SECT. IV.—OF SUBSCRIPTIONS.

XXVII. An annual subscription of £1. 1s., due upon the first of January in each year (commencing in 1851), is payable by all Ordinary Members. Members may at any time compound for all future annual subscriptions by paying the sum of five guineas.

XXVIII. If any Member's subscription be in arrear for one year he may be removed from the Society after three months' notice from the Treasurer, at the discretion of the Committee. No Member shall be

considered entitled to his privileges as a member whose subscription is in arrear.

SECT. V.—OF PUBLICATIONS.

XXIX. The Committee shall annually issue a Report of the Society's Proceedings during the year, together with a statement of accounts approved by the Auditors. No other works shall be published without the sanction of the Society, to be signified by the vote of a General Meeting; but the superintendence of all publications authorized by the Society shall be under the exclusive control and direction of the Committee.

SECT. VI.—OF THE LIBRARY.

XXX. All Books, Engravings, Models, &c., that may come into possession of the Society, shall be kept in the Society's Room, under the sole charge of the Curator, for the use and study of the Members in general. The Curator shall have power to put forth, from time to time, such regulations for the management of the Collection as he shall think fit, provided always that such regulations be approved by the Committee.

SECT. VII.—OF CHANGES IN THE RULES.

XXXI. It shall be lawful for any Member to suggest alterations in the existing Rules, or the enactment of new Rules, in writing, to the Committee. The Committee, if they think fit, shall propose such alterations or enactments to the Society, at the next General Meeting. The alterations or enactments so proposed shall be accepted or rejected by the Society without amendment.

REVIEWS.

Somersetshire Archaeological and Natural History Society. Proceedings at the General, Quarterly, and Annual Meetings of 1849, 1850, &c. Taunton: May. London: G. Bell. 1850.

WE welcome these first fruits of the Somersetshire Society: a portly illustrated volume, very well got up. The combination of papers on ecclesiological subjects, "Birds' Eggs found in Somersetshire," and "Somersetshire Fauna," is unusual enough, but if the various sciences work well together, we see no harm in their employing a common machinery. There is a good deal of interesting matter in the volume.

We noticed a curious thing in the account of the first quarterly meeting. "The Rev. F. B. Portman exhibited a rubbing of an inscription on one of the bells in the church of Staple Fitzpaine. He had forwarded it to the British Museum, but no one there had been able to decipher the *second* word in the line, a fac-simile of which is here given. The inscription runs thus: '✠ est * * * collatum ihc istvd nomen amatum.' " p. 31. The word is plain enough in the fac-simile. It is *michi*, the common form for *michi*, but it is upside down in the page, and perhaps so in the bell, whence the rubbing was taken. We wonder no Somersetshire archæologist could read it.

Among the ecclesiological papers are a communication by Mr. Cookerell, on the sculptures of Wells Cathedral; a church scheme, framed on the model of our own; a paper on Uphill old church, by the Rev. F. Warre; on the sculptures in Wellington church, by Mr. C. E. Giles (illustrated by a successful chromo-lithograph of a portion, and quoting at length our own descriptive account). Mr. Baker contributes papers on the market-cross and bridge of Bridgwater, both illustrated; and the Rev. D. M. Clerk one on Wells Cathedral, which has a large ground plan, of the kind so happily brought into fashion by Professor Willis, with the various dates shown by different shading. Other papers by Mr. C. E. Giles describe some sculptures in S. Mary's, Taunton, and an old doorway at Frome, and Nunney Abbey; and one by the Rev. F. Warre, Glastonbury Abbey. Our readers will see that there is here much more matter than is usually collected by so young a society. There is a good field open before it, and we wish it all success.

Hints on the Arrangement of Colours in Ancient Decorative Art; with some Observations on the Theory of complementary Colours. By G. J. FRENCH. Second Edition. Manchester: Simms and Co. 1850.

THIS is a modest, but thoughtful and very sensible little essay. Mr. French, perceiving the inferiority of modern decorative artists to their predecessors in respect of the contrast of colours, proceeded to examine ancient authorities, and especially illuminations for the sake of discovering the cause. From his inquiries he deduced four principles:

"I. To separate the prominent colours, red, blue, green, purple, ruby, violet, &c., from each other, by spaces or lines of yellow, white, or black.

"II. To paint with brilliant colours on grounds of yellow, (frequently gold) white, or black; or on a ground of any other colour, to use yellow, white, or black, only for the ornamentation.

"III. To combine two or more shades of red, or of blue, green, purple, &c., without the intervention of yellow, white, or black.

"IV. To place yellow, white, or black together, or upon each other, without reference to the law which appears to have regulated the arrangement of all other colours."

Upon further investigation these rules appeared to be of universal application, in all ages and lands, and in all kinds of art. Next Mr. French found in the treatise of the monk Theophilus, rules for such combinations of colour.

Again he sees the same principles pervading the colouring of nature; the few exceptions, such as in the juxtaposition of bright blues and reds in the bodies of certain baboons, being such as, in their effect "greatly increase one's disgust and horror of the hideous animals."—P. 23.

Mr. French upon comparing French manufactures, as silks, ribbons, and the like, with English, finds that the former are almost always designed on these laws, which are equally disregarded by British artisans.

The remarks on the complementary colours, in a section at the end of the pamphlet, are interesting and valuable. Mr. French has done good service in bringing these important, but neglected, subjects under public notice.

Choice Examples of Art Workmanship, selected from the Exhibition of Ancient and Mediæval Art at the Society of Arts. Drawn and engraved under the superintendence of PHILIP DE LA MOTTE. London: Cundall and Addey, 1851.

THE publishers of this beautiful book have themselves furnished us in this volume with another choice example of art workmanship. There are sixty-one engravings on wood, of the most finished and delicate kind, drawn by M. de la Motte, and engraved under his superintendence by Messrs. Thompson, Dalziel, Mason, Williams, Jewitt, and Bolton. The subjects chosen for representation are of all dates and styles. The mediæval period is, we are glad to see, copiously illustrated, and those examples, which fall within our own more proper limits, we shall enumerate. First comes the "poison cup," of Clare Hall, Cambridge, in glass and silver, of the latter part of the sixteenth century. Next, a most elaborately carved wooden casket, assigned to the fourteenth century (we should have thought it a little later), covered with minute tracery. The celebrated "salt," of Christ College, Cambridge, of the date of the royal foundress, as we should imagine from the Tudor rose and portcullis with which it is ornamented. A most interesting coffer, in steel, of the fifteenth century; very remarkable for the truthful treatment of the material, with the single exception, perhaps, of the forms of buttresses being imitated in it from architecture. The founder's cup, from Pembroke College, Cambridge, is more remarkable for its contrast, particularly as to the base, to chalices of the same date. A steel enamelled head to a pastoral staff, called here a crozier, of a Bishop of Laon, of the twelfth century, is a great treasure. An elegant "chrismatory," in silver, with no date assigned. Is it a chrismatory? A lock and key, of wrought steel, of the sixteenth century, will cost Mr. Chubb some trouble to rival as to workmanship, in the approaching Exhibition. Dr. Rock's "superaltar (is this rightly named?), of jasper and silver, assigned to the thirteenth century, is very curious. The well known King John's cup, at Lynn, more correctly here dated as of the fourteenth century, is admirably engraved. A statuette of the Blessed Virgin and Child, of the fifteenth century, is pure and graceful. The list concludes with a beautiful silver monstrance, of the fifteenth century. At the end of the volume are reprinted the descriptions of the works of art of the Society of Arts' Exhibition, together with the brief descriptions of the various branches of art which gave to that catalogue more than a temporary value.

We hope the enterprising publishers of this work may have no reason to complain of inadequate support.

NEW CHURCHES.

S. —, Eastbury, Lambourne, Berkshire.—Mr. Street is about to build a small new church here, under remarkably interesting circumstances. There was formerly a church here, which was suffered to fall into entire ruin some two hundred years ago, and a cross still remains in the hamlet. It is believed, too, that the old site has been procured for the new building. The plan comprises a chancel and a nave, of nearly equal breadth, and a small chapel, or incipient aisle, at the east part of the south side of the latter. The style is Middle-Pointed, with windows of great variety of shape, size, and character, disposed very informally. The east window is a particularly good example of geometrical tracery, of five lights, with three sexfoiled circles, and other figures, in the head. In the head of one of the south windows of the nave, the tracery between four trefoils, which fill a circle, is disposed so as to form a cross, an idea found in Continental Pointed, but in examples of larger scale than the one before us. A broad chancel-arch without capitals separates nave from chancel, with the least possible obstruction of view; there is a dwarf solid screen, intended, we imagine, for metal gates. The west façade shows a central buttress between two tall single trefoiled lights. We hope Mr. Street will not look with too favourable an eye on this idea of a western end. A stone bell-cote, for two bells, marks the separation of nave and chancel. Considering the unpretending character of the design, (which is only to cost about £1000) we should have preferred a wooden belfry here, particularly as a stone bell-cote is one of the most difficult details to design satisfactorily. The present is a fair average example. We are not quite sure that we approve of the southern aisle, which is to be used, at first, as a sacristy, and afterwards, if required, for the accommodation of the children. But upon the whole, we think the design marked by much character, and very satisfactory in most respects.

S. —, Zeals, Wiltshire.—This church, which is one built by Scott and Moffat, consists of nave and south porch and chancel, with vestry attached on the north side, and west tower, the latter intended to bear a spire; but from the insecure foundations it can never be built. The roof is of good pitch, and is of stained fir. The interior is effective, but we think the tracery in the windows rather too large, and that in the east window rather too much approaching Third-Pointed for the style, which is Geometrical Middle-Pointed. The tower is very ugly, the second stage being hexagonal, a clumsy pinnacle being placed at each of the four corners. We much regretted to observe, that in consequence of the badness of the foundations, the walls are splitting from side to side, as also is an important buttress to the tower. The ritual arrangements are not satisfactory, including as they do those anomalies, a reading and clerk's desk. The altar is a poor and ugly table.

S. John Baptist, Hobart Town.—The site obtained for this church (of which we have spoken elsewhere) is a very awkward piece of

ground, in the shape of a nearly right-angled triangle. Mr. Street has managed it very successfully, by making the north façade of the building range very nearly parallel to the north side of the triangle; and, the chancel being made apsidal, the line of the hypotenuse of the site is allowed to cut off the north angle of the chancel, and so permits a larger area to be gained, consistent with proper arrangement and orientation, than by any other disposition of the ground plan. Other considerations too, such as the levels of the site, justify the departure from ordinary rules which is involved in building an apsidal east for so small a parish church. The plan consists of a rather broad nave with narrow aisles, separated by arcades of three arches;—a small choir beneath the tower, and an ample but apsidal sanctuary beyond; an irregular chancel-aisle and vestry north of the chancel, and a dwarf north-west porch, curtailed by the restrictions of the site. The arrangements are correct throughout. Two steps rise to the choir, which, enclosed by a low stone panelled screen with metal gates, has returned stalls, besides longitudinal seats and subsellæ for the choir (in which there is however, it seems to us, scarcely enough accommodation provided,) and four more steps besides the footpace reach the sanctuary. Here, as at Etchingham, the steps are not continuous across the chancel; the sedilia are on the upper level of the sanctuary, on a platform by the side of the rise of steps. The piscina is on the slope of the apse. The north chancel-aisle and sacristy are very irregular, as dictated by the site, and are separated by a massy spiral staircase leading to the tower over the chancel. A large hagioscope is pierced from the aisle to the chancel, as the dimensions are not sufficient for an arch. Mr. Street has had the good taste to abstain from any attempt at dignifying this abnormal kind of aisle by a quasi-chancel-arch: it is roofed continuously with the north aisle. The detail is of the very simplest character throughout, but especially in the interior, and it is of a broad and characteristic Middle-Pointed stamp. Thus the aisle windows are composed of three broad, unequal, cinq-foliated lights in an obtusely pointed head: and the clerestory windows are rather large, of two trefoiled lights with a foliated figure above. The chancel-arch, and the sanctuary arch (the latter forming the support of the eastern wall of the tower) are both without capitals. The effect of the apse, which has in each of its three sides a lofty two-light window with a pierced quatrefoil and square above is unusual but far from unsatisfactory. Great height is obtained in the nave, where there are tie-beams, with tall moulded kingposts supporting collars, and with arched braces. Externally, the effect of a town-church is secured by plain, but good and remarkably unpretending, parapets to the nave and aisle roofs, by a very unusual and more questionable treatment of the dwarf-porch which has open tracery in the head of the doorways, and by connecting the clerestory windows into something of an arcade by strings and labels. And the combination of the north-chancel aisle and low sacristy, with the spiral staircase turret rising from between them and dying off against the tower; together with the apse, with its lofty windows, and continental steep-eaved roofs, surmounted by a high metal cresting, form a very picturesque, and by no means displeasing archi-

tectural combination, The tower itself, which is heavily but very judiciously buttressed, is a rather narrow oblong in plan; it has a dwarf belfry stage, with two low deeply-recessed two-light windows, with tracery, on the broader sides, surmounted by a very acutely pitched gable-roof, transverse to the church, of metal, with graceful dormer lights, and a tall metal cresting. There remains the west front to be noticed. This has too lofty two-light windows, each with a sex-foiled circle above, very high up in the gable, and resting on a string, which is supported by a central buttress. The end of the north aisle shows a two-light window, without foliation, and the wall is continued into the dwarf porch: in the end of the south aisle there is a good door. We must say that we think this design as a whole, by its original treatment, its bold architectural effects, and its careful adaptation to its site, is very creditable to its author, and a decided advance on some of his earlier works which we have before commended. We had almost said that we should grudge this design to Van Dieman's Land. But we have several cautions to add. We are not sure that so unusual a type of church is the most suitable for a colonial specimen, where it may be too frequently copied in churches built after this model. Again the central tower, which cannot yet be built, and perhaps never may be built, has very much cramped the proportions of the choir as distinct from the sanctuary, and has the disadvantage of entirely disguising, in an external view, the relations of the nave and chancel. In the west front we should almost have preferred a good large window, as being a more vulgar arrangement. It is only as a most friendly caution to Mr. Street, that we must repeat our warning to him to beware of his leanings towards the picturesque. We should, by nature, go as far in admiring as he does in pursuing this artistic quality; but we are more and more convinced by experience that the true picturesque follows upon the sternest utility.

NEW SCHOOL.

Brenzett, Kent.—We have had an opportunity of examining Mr. Apsley's designs for a school and master's residence for this place. There is a single schoolroom, of good size, and the adjoining house has six capacious rooms. The total sum to be expended is £600. The materials to be used are Kentish rag, or else brick (with hollow walls), and sandstone for the external and internal dressings. The style is not very definite; the house having windows of an almost debased character, and the schoolroom aiming at a rather pretending early Middle-Pointed in its end elevations. The haunches of all the gables are excessive. But the general effect is likely to be above the average.

CHURCH RESTORATIONS.

Wells Cathedral.—The works here, under the superintendence of Mr. Salvin, are progressing satisfactorily. The choir, which is at present closed, is being restalled with stone canopied work, which is carefully carved. The reredos, of stone, is covered with an elaborate floriated diaper, and above the space is vacant, so that the view is uninterrupted through to the lady chapel. The roof has been carefully restored, and the bosses gilt and coloured. There is a slight attempt at polychrome, but not effective. We understand that the new stall work is undertaken by the dean.

S. Mary, Sherborne.—We were much gratified at seeing the great progress made in the restoration of this noble church, under Mr. Carpenter. The nave is at present completed, and the fittings are being fixed. It is hoped to be reopened for service in a short time. We trust that funds will be forthcoming for the continuation of the restoration into the choir, the roof of which looks in a very insecure state.

Charlton-Horethorne, SS. Peter and Paul.—This small church has had the whitewash removed and some hideous commandment boards taken away from the east wall. Two curious niches in the north chantry show traces of elaborate polychrome, and the canopied remains of three altar tombs have been scraped and repaired. We must protest against the use of glazier's stained glass, of kaleidoscope quality, being used, as is the case in three of the windows in this church. There is a small but ugly gallery in the western tower, opening into the church. We also much regretted to see an inkstand with a pen in it left on the altar.

S. Mary, Uffington, Berkshire.—This church is probably known to very many of our readers, as one of the most interesting and perfect examples of a First-Pointed country church of which we can boast. Its sad state has been no less well known, and we are therefore more than ordinarily anxious, now that its restoration is determined on, that proper care may be taken, and a proper amount of funds applied for the work. The plans have come before us, but before we speak of them, it may be well to describe the church as it now is, and to point out in detail some of those features which make it, beyond almost any other with which we are acquainted, interesting to the zealous ecclesiologist. The church is cruciform in plan and singularly free from any work of later date than its original foundation: the bulk of the church being of the finest First-Pointed, and the *one* Mediæval addition being a large three-light low-side-window of the 14th century, with ogee-cusped reticulated tracery, and the only other alteration of the fabric being a restoration in the 17th century, recorded in a stone in the north wall of the nave: "This church long ruined, repaired by Richard Saunders, and Thomas Lorkey, Churchwardens, in the year 1678." The ruin it seems was caused by the fall of the steeple in a storm, and must have been mostly confined to the nave, the walls and windows close to the tower on the west, having evidently been rebuilt;

the old materials being re-used, but not in their old form, and at the same time, the west end seems to have been taken down, and the nave shortened some ten or fifteen feet. This would be inferred from the peculiar appearance of the buttress at the north-west angle, which is in fact a double buttress, one half ancient and good, the other half made with similar materials, but clumsily put together. In the west window, the old jambs seem to have been re-used, but the arches are very low ugly segments of circles, and the gable is flattened to suit the roof, which was perhaps by the same worthy 17th century restorers, and this, though ugly and unsightly in the extreme, was withal solid and no doubt costly. Later, the chancel roof was burned, but the transepts still retain their ancient pitch, and the weather mouldings remain on the south and west faces of the tower, to show the old pitch of the other roofs. The proportions of the church seem very carefully arranged: the chancel being in length exactly twice its width. The width of the transepts is the same as that of the chancel, and their length from end to end is just four times their width. The internal width of the nave is equal to the external width of the chancel and transepts, and its length was just three times its width; this last dimension we give with tolerable certainty, for it has been found, that just at the spot at which we should have placed the original west wall, the sexton had met with foundations of walls, and had of his own notion decided that the west end had been rebuilt. In height also, it is remarkable, that the internal width of the chancel is just half its height to the apex of the roof. We have heard that a drawing of the ancient steeple is still somewhere preserved, representing its octagonal tower as capped by a spire of equally early character, and in case of funds ever being forthcoming for its restoration we should advise a comparison of this drawing with the very beautiful octagonal steeple at Welford in the same county, which, as it seems to us may very possibly be of the same date, and by the same man, and might therefore in some degree at any rate be followed. The internal effect of the church is very wonderful, and some of its arrangements exceedingly singular. In particular, we may name the well known chapels on the east sides of the transepts: the eastern doorways to the south transept: the existence of two piscina south of the chancel, in addition to a small niche east of the eastern piscina, very recently discovered, and the small early low-side-window opening into one of the north transept chapels on the north side, close to the original altar, and apparently superseded in later days by the fine Middle-Pointed example in the chancel. The singular priest's door is also to be noticed for its beauty, and finally, and above all, the remains of the dedication crosses. These were apparently of metal and let into small stone circles in the external wall with a moulding around them. The ground was painted red, so that it is still possible to see the shape of the crosses. They are arranged in the following order:

- | | |
|----------------------------|----------------------------|
| 3 at east end, | 1 south of chancel, |
| 3 at west, | 1 north of north transept, |
| 1 south of nave, | 1 north of nave, |
| 1 south of south transept, | |

in all eleven; the twelfth one, if there *were* twelve, was doubtless on

the north of the chancel, and destroyed for the erection of a sacristy in the 15th century, which has also now disappeared, and is recorded only by its recently discovered door, by the weather-mould in chancel wall, and by traces of its foundation. On each jamb of the door east of transept, is a Maltese cross, about $3\frac{1}{4}$ in. diameter, carefully cut, and on the east jamb of the south door is one exactly similar, but as yet no trace seems to have been found of any internal dedication crosses; but doubtless when progress is made with the restoration some further discovery in this particular will be made. The only instance of which we know, at all parallel to this, is S. Mary, Ottery, where the crosses are held by angels in quatrefoiled circles. The arrangement is in some respects rather similar to that of Uffington, viz :

3 at east end,	2 south side of nave,
2 north of choir,	1 south transept,
1 north of transept,	1 south of choir,
2 west end,	1 east bay of lady chapel,

in all thirteen, and six are still visible in the church internally.

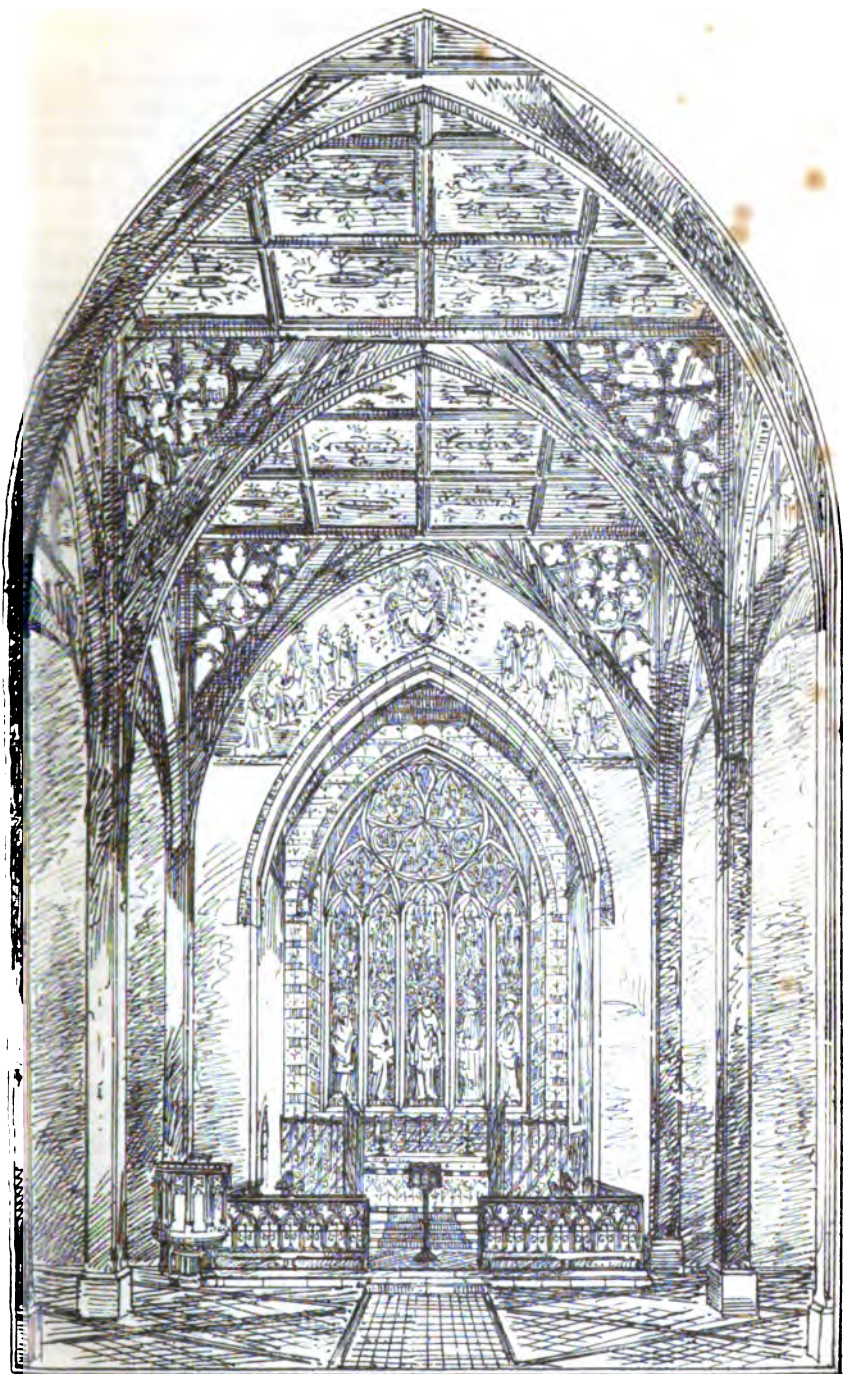
The two chapels in the north transept have richly moulded trefoil-headed piscinæ, but that in the south transept has none, and we are inclined to doubt whether it was ever intended for an altar, the doorway in the east wall so close to it would have been singularly inconvenient. It is roofed as are the others with a steep stone roof, and lighted by a singular three-light window, the openings continuing up to and finished by the roof. The other windows throughout are very excellent, all the four fronts of nave, chancel and transepts seem to have had triplets, three are still perfect, and that at the west of nave seems to have proof in its details that in plan it is the same as formerly. The other windows are all double lancets connected by their labels: in the chancel these are elaborately moulded, in the nave and transepts they have simple double chamfers. The interiors of all the windows are very beautiful, having nook-shafts with delicately moulded caps, bases, and arch mouldings: the arrangements of the stringcourses are throughout the church most singular and picturesque. The south porch is very beautiful, of two stages with fine pinnacles now partially destroyed. The lower stage well groined, and the parvise entered by a doorway from the nave, and a newel staircase in the south-west angle. There is a small window from the parvise into the church, now blocked up. The tower staircase is carried up in a turret, detached from the angle of the tower, and entering it above the nave roof. There is a north door to the nave, and over it a curious circular window, a simple and large sexfoiled circle. The eastern bay of the chancel has been, or at any rate was intended to be, groined; and is moreover remarkable for its very fine triple sedilia and piscina, and for the occurrence of a second piscina immediately to the east of the priest's door. The small niche east of the eastern piscina is hardly understood. It is very simple, and has a semicircular arch, and the stone at the back of it seems to have been fitted into it as though it were made to cover or conceal something placed behind. We have omitted to mention that the iron work in the south door is one of the finest examples of elaborately rich early work to be met with, and quite worth the study of any who are attempting the revival of any such work. But undoubtedly the greatest

beauty of the church, as it is the greatest peculiarity, is the curious arrangement of the chapels east of the transepts. The arches by which they open into the transepts, are well moulded and finely proportioned, and give great lightness and effect to the whole transept, whilst on the exterior, their prodigiously steep stone roofs and delicately moulded windows add greatly to the general effect of the church.

Having given this account of the building, we may proceed to comment with great satisfaction on Mr. Street's designs for its restoration. Nothing could be, we think, more correct or judicious. In the first place, as of course is the proper way in so perfect a building, they are a scrupulous restoration. There is no room, nor pretence for invention. Mr. Street found, without much difficulty, the original pitch of the roof, and all other particulars necessary as guides in the restoration ; in particular, the string-courses, and the chief details of the sanctuary-bay, which was groined, with a sanctuary-arch. This arch is restored from the springs of it, which remain, and the bay is vaulted in timber, and is to be polychromed. The other two bays of the chancel have a good wooden roof. The lower panelling of the old roodscreen is retained, an embattled moulding being added ; and the remaining arrangements are, we understand, to be correct. The eastern triplet is to receive painted glass of an appropriate character ; single figures of saints under early canopies. The restorations of the nave, though it is hoped they may be soon undertaken, are not in immediate contemplation. We have said enough to induce some of our readers probably to contribute to so unusual and so safe a restoration.

S. Peter, Plymouth.—We have to thank Mr. Street for the accompanying anastatic illustrations of the ingenious alterations he has designed for the purpose of giving a more ecclesiastical character to this reclaimed conventicle. The scheme was explained more at length in a late number (Vol. XI. p. 265.)

S. Mary's Truro.—During the last few years, eight windows of painted glass by Mr. Warrington, have been put up in this church, at three several times ; and it is gratifying to add that each set betokens a degree of improvement. We will describe them in order, beginning at (1) the window over the altar. This is large of five lights—in the lower part of each of which is a canopy, and under them the figures of SS. Philip and John the Evangelists, our Blessed Lord and SS. James Minor and Simon. The canopies are of the same design and height, and consequently our Lord appears as a Saint among saints merely. We must demur also at the treatment of the nimbus around our Lord's head ; the aureole itself is *blue*, and the cross on it *yellow* ; the consequence is that it looks like nothing else but a *turban*. This has been pointed out to Mr. Warrington, and we believe he will alter it. Above the canopies is a towering mass of little niches, pinnacles, &c. The effect is not satisfactory ; there is certainly too great a preponderance of white. In three of the smaller niches are represented SS. Peter, John Baptist, and Paul, some six or seven sizes smaller than the figures below : this is certainly incorrect. There is no tracery in this window. (2.) At the east end of the south aisle, a large window of five lights. The ground is diapered and flowered, and on it are the evangelistic symbols, and the sacred monogram "J. H. C." in medallions, and the



instruments of the holy passion on five shields. In the tracery-lights are two angels, flowers, &c., but we were pleased to observe, no crowd of symbols. The remaining six windows range up the wall of the south aisle. We will begin at its east end. (3.) [Each of these windows is of two large lights, and the subjects were chosen by the donors.] In this window are represented the taking down from the cross, and the entombment. It is a not unsatisfactory one, (being of the latest work.) There is not the slightest smudginess, and the drapery is careful. Some of the faces are of great beauty. The inscriptions are as follows:—"He brought linen, and took Him down, and wrapped Him in the linen;"—"and laid Him in a sepulchre which was hewn out of a rock, and rolled a stone unto the door of the sepulchre." This window is the gift of Rev. W. W. Harvey, rector of S. Mary's. There is fortunately no attempt at antiquating in this window; indeed the effect of the evening sky peeping through the cave and falling upon the dead face of the Lord is very commendable. (4.) This window represents the Resurrection. In the first light are two Roman soldiers, and an angel; in the second S. Mary and the Lord arising. This window is one of the second set, and is not so happily treated as No. 3. There are appropriate texts, and at the bottom the memorial inscription: This window was also presented by the Rev. W. W. Harvey, in memory of his wife. (5.) A memorial window presented by Humphrey Wylliams, Esq., M.P. The subjects are (1) the anointing of Christ by S. Mary. (2.) The visitation of the sick, (why was not a scriptural subject chosen? Scarcely any one would know what this was unless they were told.) In the upper part are appropriate texts, and in the bottom the inscription, "In Memoriam Redowi Wylliams," &c. Some of the figures in this window struck us as being a little antiquated. On the whole it is not so satisfactory as the others; the figure of our Lord is in a very awkward posture, looking exactly as if He were crouching down to prevent the oil being poured upon His head. (6.) The subjects are, (1) the raising of Lazarus; (2) the good Samaritan. The figures in this window are on the whole good; but there are two antiquated things which must be pointed out, viz.:—A tree which looks for all the world like several balls of green cotton tied up to a stake; and certain light drab clouds fringed with lead-work, and looking exactly like smoke: in order to render this effect complete, Mr. Warrington has made these coming out of the roof of a house in the background, so that it looks like nothing else but a house on fire. (7.) This, and the next, (and No. 3 already described) constitute the last set, and are by far the best. The subjects in this are:—(1.) The blessing little children. (2.) The raising of Jairus' daughter. The most striking improvement is in the faces: those of our Lord and of the daughter of Jairus are of great beauty. There is not the slightest attempt at antiquating in either of these windows: the trees are free and graceful, even as much so as in an oil-colour painting. The inscriptions are: "Suffer little children to come unto Me," &c., and "weep not: she is not dead, but sleepeth." (8.) The Pharisee and the publican in the temple, and the entry into Jerusalem. Inscriptions—"Whoso exalteth himself shall be abased, but whoso," &c.—"Blessed is He that cometh in the Name

of the LORD, Hosanna." In the first are two figures only, very skillfully treated. In the second seven, but no appearance of confusion, the mule is very successful, and the tree really quite graceful. It is gratifying to add that Nos. 6, 7, 8, were presented to the church by Wm. Daubuz, of Killiow, Esq. in memory of his father, mother, and brother. They are of Mr. Warrington's best glass, and all of his original designs. We detected a little smudginess in Nos. 1 and 2, but the others are free from it. If we may judge from these windows, Mr. Warrington appears to have abandoned the nauseous practice of antiquating of which we are so often obliged to complain; and in this church at least the tracery is not filled with symbols. Nos. 3, 4, 7, 8, have angels in the tracery light (a large one in each.) Nos. 5 and 6 the arms of the donors. The effect of the chancel of S. Mary's, although there is no architectural distinction between the nave and chancel, is exceedingly solemn. It is late Third-Pointed. The south-aisle windows afford a magnificent field for stained glass, being fourteen in number, close to one another; there yet remain eight of plain ground glass. The handsome reredos of Caen stone has been polychromatized very successfully. Sedilia of oak have been placed in the chancel, a good litany desk, and a lectern, resembling (with a few variations,) that in No. 1 of *Instrumenta Ecclesiastica*. In the spandrels of the chancel arcades have been painted the evangelistic symbols, and angels in the south aisle. The pillars and arches have also been painted, but they are composed of rough granite, and the effect is not happy. Around the altar window a flowing pattern has been painted, which harmonizes well with the stained glass. On the wall by the font has been stencilled a miserable diaper pattern, presenting the appearance of a common bedroom paper. The sooner it is effaced the better. The ancient poor-box of rich arabesque work has been restored. The church is still disfigured with galleries north and west, and with an odious coved roof of plaster, glaringly white-washed, and harshly contrasting with the windows and the painting. Under it a richly carved oak roof is known to exist, but it is chopped all to pieces with bars, &c. stuck in all directions to support the mass of plaster below. The great grandfather of the present clerk could remember when every window of the south aisle was full of stained glass—a little of which still remains in the tracery. Inconceivable vandalism which could have destroyed these!

NOTICES AND ANSWERS TO CORRESPONDENTS.

To the Editor of the Ecclesiologist.

74, Margaret Street,
The Vigil of the Annunciation, 1847.

MY DEAR SIR,—Lady Ross, lately arrived from S. Helena, has called my attention to two points in the last (February) number of the *Ecclesiologist*, relating to that island; and she requested that I would write to you on the subject.

1. You kindly noticed a new church proposed to be built in James Town, under the sanction of the Bishop of Cape Town. You add, "the pecuniary help of friends in England is very much wanted"; but you do not mention to whom subscriptions may be paid. Lady Ross will herself thankfully receive any, at 12, Navarino Terrace, Dalston Rise; and she has requested me to do the same here, which I gladly consent to do; and Mr. Masters, your publisher, has kindly offered to receive any which may be paid to him.

2. She notices that Mr. Scott in his interesting "thoughts on Tropical Architecture," objects to the First-Pointed style of church lately sent out to S. Helena by Mr. Ferrey, on account of its incongruity with the landscape scenery. The truth is, she observes, that the scenery amidst which the church is placed, is with its hills, fields, and hedge-rows, exactly of an English character; so similar, that it might be well taken for a rural scene in one or other of the English counties. And she wished me to point this out to you.

I am, Sir, yours, very faithfully,

ARTHUR BAKER.

We wish to correct two misprints in our article on Perth Cathedral. Page 26, line 43, in describing the ingenious arrangement for light, we said:—"Along the *west* side of the rood-beam runs a gas pipe, pierced with innumerable jets." It should have been,—as indeed the context shows, *east*. Page 27, line 45, "Elgin, the Cologne of Scotland, never had a central tower." *Elgin* was hurriedly written for *Glasgow*. Elgin, as everybody knows, had a very large central tower,—and it was in no sense the Cologne of Scotland, being, however magnificent, comparatively late.

We stated, by mistake, that Mr. Mandelgren's frescoes from churches in Sweden were likely to be published by the Prussian government. This was erroneous. Mr. Mandelgren had much encouragement from literary persons at Berlin, but he hopes to receive help from the government of his own country.

The ancient Romanesque font in S. —, Crowan church, Cornwall, has just been rescued from a farm-yard, and restored to its proper use; it has likewise been repaired.

It is scarcely necessary to point out the importance of the argument in favour of plain-song, and especially intoning, that may be drawn from Marbeck's *Book of Common Prayer Noted*. Nothing can be more general than its terms. It begins "In this booke is con-tegned so muche of the order of Common prayer as is to be song in Churches." This scarce book has been beautifully reprinted by Pickering: and (in a cheaper form,) by Novello, edited by Dr. Rimbault. The editor of Novello's edition has added a valuable preface. It is much to be regretted that neither edition comprises the Litany, which had appeared a short time before, by the same printer.

The committee for the restoration of S. John's, Little Maplestead, are making renewed efforts to raise subscriptions. We heartily recommend this case to our readers.

A. H. has forwarded the following query:—"In chancel-arches of early date, we occasionally find that there is an arched recess in the east face of each respond. I should be glad to learn the use of this. Possibly the seat for the priest might have been placed in it, as I have not met with sedilia in the same churches."

A. Z. should refer to Mr. Keith, 59, Britannia Terrace, City Road.

In Contracting with Builders and others, Beware! or a Few Words to any who are about to build. (Longmans.) A well-toned pamphlet, showing the evils of competition, and the present method of contracting, and only failing in not showing a competent and practicable remedy.

A Constant Subscriber.—We believe that his first question might be answered affirmatively; but it would not be expedient at the present time to publish such facts. Had he favoured us with his name, we might have communicated with him privately. As to his second question—monks used to wear their proper habits in choir, without surplices, as they still do in foreign monastic churches.

S. Martin's, West Drayton.—Mr. Innes, the architect of this satisfactory restoration, has kindly pointed out a slight error in our notice of it. The piers and arches are not coloured, but merely brought to their proper hue by the removal of accumulated paint and whitewash.

Reply to the Queries of G. E. S.—In reply to the second query of G. E. S. in the last number, there is an instance at Eastbourne, and another at Sompting, Sussex. In the former case the chancel is of transition-to-pointed with chevron mouldings, but the east wall and a low sacristy behind it are late Third-Pointed: just over the altar is an ogree-headed seven-foiled recess about the size of a small doorway-head: in the sacristy is a deep recess backing to that over the altar, but now at least, not communicating with it. At Sompting over the altar is a double recess with segmental-pointed heads—each recess 2 ft. 11 in. high by 1 ft. 10 in. wide, and now only 6 in. in depth: part of the hinges remain, and also the holes for the bolts of the locks. To the north of the altar is a round-headed recess, forming a cube of 1 ft. 4½ in. with a sculptured tympanum. To the south is a segmental-headed recess 2 ft. 1 in. high, 1 ft. 5 in. wide, and 1 ft. 7 in. deep. The aumbry and piscina (without a shelf) are in their usual position. The church exhibits the style of almost every period. G. E. S. is of course aware that Durandus mentions the subject when treating of consecration and reconciliation. 4. Eastbourne furnishes an instance of this. At the east end of the south wall of the nave, above the respond is a recess which I have little doubt is a piscina; it is of Third-Pointed date and has a stone shelf; the bottom is on a level with the capitals of the chancel-arch.

The reviews of several books must stand over, owing to the length to which the Reports of Societies extend.

Received W. G. T.—F. C. H.

THE ECCLESIOLOGIST.

“ Surge igitur et fac : et erit Dominus tecum.”

No. LXXXIV.—JUNE, 1851.

(NEW SERIES, NO. XLVIII.)

LEGAL OPINION AS TO LIGHTS ON THE ALTAR AT THE TIME OF THE CELEBRATION OF THE HOLY EUCHARIST.

IN these days of “trouble and rebuke,” when a dictatorial power is claimed and exercised over the clergy by the Bishops, especially as to the mode of conducting divine service and the ornaments to be used in the holy ministrations, we do not think our pages can be better filled than with plain legal authoritative statements of the law, as it at present exists, touching those rubrical observances or returns to Catholic practices and ornaments which have created the greatest amount of ignorant opposition, and called down obloquy on the priests who have brought them forward. Of these, the revival of lights on the altar, is one of the most obnoxious to Protestants, and much scandal has been caused by their manner of putting forward their opposition. A very painful instance of this occurred on Easter Sunday last at the church of S. Paul, Birmingham. The *Morning Herald* of the 23rd of April stated that, “the congregation assembling at the church of S. Paul for the celebration of the solemn festival of Easter were destined to have their devotional feelings sorely disturbed by the introduction of a pair of enormous candlesticks as decorations to the altar. The ‘novelty’ was adverted to in a circular, of which a large number was distributed about the pews, and in which Mr. Latimer endeavoured to show that lights on the altar are enjoined by a rubric in the Prayer Book and also sanctioned by convocation and by an Act of Parliament. A short time since a portion of the congregation raised a subscription for a new cloth for the Communion table; this was used for the first time yesterday (Easter Sunday), and with it the tall candlesticks which have given rise to the scandal now referred to. Many of the most respectable members of the congregation are highly indignant at the insult that has been offered them, and it is feared that not a few will withdraw from the church if the use of these ‘novelties’ is persisted in by the minister.” Here, then, when an earnest parish priest endeavours to celebrate the divine offices with somewhat more of “decency and order” than the respectability of the congregation were accustomed to, and tries to convince his

people of the legality of what he did by straightforward exposition of his authority, he is given to understand, forsooth, that his flock are "highly indignant at the insult" offered them, and that unless what they are pleased to term "novelties" are discontinued, not a few of the most respectable of the congregation will withdraw.

It generally happens that when persons are most indignant they are most in the wrong. In the present instance it is so entirely; the following opinion of the eminent counsel who gave it is as clear, decisive, and convincing on the point as it well could be, and although by putting it forward we dare not hope to allay the indignation of the respectable members of the congregation of St. Paul's, Birmingham, yet we trust that both our supporters and opponents will see that in principle and practice it is our earnest desire to recommend nothing beyond what the law allows, but within its bounds to struggle for and maintain as a right whatever privileges it holds forth.

The question upon which counsel's opinion was asked was as follows: "Whether the practice of using lights upon the altar at the time of the celebration of the Holy Communion is enjoined or allowed in the Church of England?"

OPINION.

I have carefully considered the question proposed to me, and although at first I entertained some doubt, I am of opinion, that the use of lights upon the altar at the time of the celebration of the Holy Communion is allowed and enjoined by the law of the Church of England. The statute of 25th Henry VIII. c. 19, s. 7, expressly enacts "That such canons, constitutions, ordinances, and synodals provincial, being already made, which be not contrariant or repugnant to the laws, statutes, and customs, of this realm, nor to the damage or hurt of the King's prerogative royal, *shall now still be used and executed as they were afore the making of this act*, till such time as they be viewed, searched, or otherwise ordered and determined by the two-and-thirty persons authorised by the act, or the more part of them, according to the tenor, form, and effect of this present act;" a scheme which, we know, was never finally accomplished. Now, amongst the constitutions and ordinances thus confirmed and enforced by this statute, there can be no doubt that the one which was made during the primacy of Archbishop Reynolds is included, which directs that "*tempore quo missarum solemnia peraguntur accendantur duæ candelæ, vel ad minus una.*" (Lynd. provin. 236; Gib. Cod., vol. i. p. 390), a direction in accordance with the General Canon Law, and with the universal practice of the Church, as it had existed from an early period. It follows, therefore, that this constitution, thus sanctioned by the authority of a statute, must be still in force, unless some subsequent statute has annulled it, either by express enactment or by necessary implication. I say, by necessary implication, because it is an indisputable rule of law, that where the provisions of two or more statutes "*in pari materiâ*" are not absolutely incompatible, they must, if possible, be so construed that full effect may be given to everything which each of them enacts. But I certainly cannot discover in the several statutes which have been

made since that of the 25th Henry VIII. c. 19, anything which either forbids, or is inconsistent with the observance of this constitution; and therefore, even if there were nothing in the Book of Common Prayer as confirmed by the statute 13th and 14th Car. II. c. 4, from which any positive argument might be drawn in favour of its continuance, I should be disposed to say, that the use of lights as directed by the older law not being incompatible with any of the directions of the rubric, ought, in legal strictness, to be still retained. I think, however, that the Prayer Book as it now stands does contain an order by which the practice must be understood to be enjoined, for it expressly requires, "*That such ornaments of the church, and of the ministers thereof, at all times of their ministration, shall be retained and be in use, as were in this Church of England by the authority of Parliament in the 2nd year of the reign of King Edward VI.;*" and if lights upon the altar may be classed, as I conceive they may, amongst "*the ornaments of the church*" at the time of the ministration of the Holy Communion, they may also be shown to have been "*in use by the authority of Parliament in the 2nd year of the reign of King Edward VI.*" It is remarkable that there is no statute of that year which contains any enactments respecting the ornaments of the church, and even in the first Prayer Book of Edward VI., which was authorized by the statute 2nd and 3rd Edward VI. c. 1, but the use of which was not enjoined "*till the feast of Pentecost then next coming*"—in other words, till the third year of that king's reign—there is nothing said about the ornaments of *the church*, although the vestures of the priest and deacons at the administration of the Holy Communion (which in that Prayer Book is called "*the Mass*") are particularly appointed. "*The altar,*" indeed, is mentioned, without more; and hence it would seem to have been intended that this should remain as before, with its usual furniture and decorations; in confirmation of which I may observe, that in the injunctions of Edward VI., which were put forth in this very second year of his reign, there is a very strict order "*that no manner of person, of what estate, order, or degree soever he be, of his private mind, will, or phantasy, do omit, leave undone, change, alter, or innovate, any order, rite or ceremony, commonly used and frequented in the Church of England, and not commanded to be left undone at any time in the reign of our late sovereign lord, his Highness's father, other than such as his Highness, by the advice aforesaid, by his Majesty's visitors, injunctions, statutes, or proclamations hath already, or shall hereafter command to be omitted, left, innovated, or changed, but that they be observed after that sort as before they were accustomed, or else sith now prescribed by the authority of his Majesty, or by the means aforesaid*" (see Cardwell's Document. An., vol. i. p. 35); and it is clear that up to this period no alteration upon the matter now in question had been made. Indeed, in the "*Articles to be inquired of in the visitations to be had within the diocese of Canterbury,*" in the very same year, it is expressly asked (Cardwell's Doc. An., vol. i. p. 43,) "*Whether they suffer any torches, candles, tapers, or any other lights, to be in the churches, but only two lights upon the high altar?*" and the injunctions of the previous year had simply been "*that they should suffer from thenceforth no torches nor candles,*

tapers, or images of wax, to be set afore any image or picture, but only two lights upon the high altar, before the sacrament, which for the signification that CHRIST is the very true Light of the world, they should suffer to remain still ;" and it is evident that the objections which had been made did not apply to the lights at the celebration of the Holy Communion, but to those which had been used at other times, and for other purposes. It seems therefore impossible to say that these lights were not "in use in the Church of England in the 2nd year of Edward's reign ;" and the only real question is, whether they were so "by the authority of Parliament ?" Now it must be observed that the language of the Prayer Book is not, "such as were in use by the authority of an act of Parliament passed in the 2nd year of the reign of King Edward VI.," but "*such as were in use by the authority of Parliament in the 2nd year of the reign of King Edward VI.*" words which it is obvious may very well mean, "as were in use in the 2nd year of King Edward's reign by the authority of any statute then in force, though previously enacted." And as there is no statute of that year which prescribes or relates to such ornaments, it must be presumed that this was the meaning of those who framed this rubric, for its language is otherwise unintelligible.

But if the constitution of Archbishop Reynolds was binding already (as I have suggested that it was), under the statute 25th Henry VIII. c. 19, sec. 7, the lights prescribed by that constitution (which this statute required "*to be still used and executed*") were undoubtedly then "*in use by the authority of Parliament,*" and therefore within the words, as well as within the meaning of the order contained in the Prayer Book ; an order which, it must be remembered, has itself the force of a statute, having been confirmed by the Act of Uniformity. I am well aware that the statute 2nd and 3rd Edward VI. c. 1, in authorizing the first Prayer Book of Edward VI., prohibited the use of "any other rite, ceremony, order, form, or manner of mass, openly or privily, or mattens, evensong, administration of the sacrament, or other open prayer, than was mentioned and set forth in that book ;" but this prohibition, even if the statute were applicable, could not be held to have interfered with the use of lights upon the altar according to the old constitution, for there is nothing in the service book which affects it, and the object of the statute was to secure uniformity, where there had been diversity, in the services themselves, and in the forms of administration ; not to interfere with usages, sanctioned independently by proper authority and uniformly observed in all churches ; and if such usages were sanctioned by the legislature under the statute 25th Henry VIII. c. 19, they would not be abrogated by the statute 2nd and 3rd Edward VI. c. 1, unless they were absolutely inconsistent with its provisions. I think, however, that the statute 2nd and 3rd Edward VI. c. 1, has really nothing to do with this inquiry ; for, as the first Prayer Book of Edward VI. was not *in use by the authority of Parliament till the third year of that King's reign* (the statute having expressly deferred it to the Feast of Pentecost, A.D. 1549), it is evident that what that book, or the statute which enforced it, prohibited or prescribed, cannot possibly affect the question as to what was so in use

in the second year of Edward VI., and thus we are necessarily again thrown back upon the statute 25th Henry VIII. c. 19, and the constitutions and ordinances which it confirmed, in order to give any meaning to the rubric in its present form. It will be observed that, in forming this opinion in support of the practice under consideration, I do not rely upon the injunctions put forth by Edward VI., in the first year of his reign, directing that "the lights upon the high altar before the sacrament shall be suffered to remain," although these injunctions have sometimes been supposed to have had the force of an act of Parliament by virtue of the statute 31st Henry VIII. c. 8, and thereby to bring the lights which they sanction within the terms of the rubric, as having been "in use by the authority of Parliament." They may be evidence, as I think they are, of the usage then and subsequently prevailing, but I cannot regard them as having the force of law in the second year of Edward VI., inasmuch as the statute 31st Henry VIII. c. 8, which gave the effect of an act of Parliament to the King's proclamation, was repealed by the statute 1st Edward VI., c. 12, s. 5; and as no reservation was made in this latter statute in favour of the proclamations issued under the provisions of the former, it is plain that what those injunctions required cannot be deemed to have been "*in use by the authority of Parliament*" in the second year of Edward's reign. It is important, however, to remark, that the practice which appears to have prevailed in the reign of Queen Elizabeth, and afterwards, tends materially to confirm the general view which I have taken; for it is stated by Bishop Cosins, who lived till the year 1672, in commenting upon this rubric in the Book of Common Prayer (see the additional notes to "Nicholls' Commentary on the Prayer Book," p. 17 and p. 37), "these lights were (by virtue of this present rubric referring to what was in use in the 2nd of Edward VI.) afterwards continued in all the Queen's chapels during the whole reign; and so are they in all the King's, and in many cathedral churches, besides the chapels of divers noblemen, bishops, and colleges, to this day. It was well-known, that the Lord Treasurer Burleigh (who was no friend to superstition or Popery) used them constantly in his chapel, with other ornaments, of fronts, palls, and books upon his altar. The like did Bishop Andrewes, who was a man who knew well what he did, and as free from Popish superstition as any in the kingdom besides. In the latter end of King Edward's time they used them in Scotland itself, as appears by Calvin's epistle to Knox and his fellow Reformers there, anno 1554, Ep. 206, where he takes exception against them for following the custom of England." Now, it was in the Prayer Book which was authorised in the reign of Elizabeth that a rubric, corresponding though not identical with the one now under consideration, was first introduced; and the statute 1st Elizabeth, c. 2, s. 25, expressly enacts that "*such ornaments of the Church and of the ministers thereof, shall be retained and be in use as were in this Church of England, by authority of Parliament, in the second year of the reign of King Edward VI., the very language now used in our present Prayer Book.* If, therefore, the statement of Bishop Cosins is correct, of which there can be no doubt, it is evident that the interpretation put upon this language, when it first received

the force of law, was precisely the same as that which I feel myself bound to give it at this day; it proves that then and in the succeeding reigns, the lights upon the altar, at the celebration of the Holy Communion, were understood to have been "in use by the authority of Parliament, in the second year of the reign of Edward VI.," and as there was no statute of that year which particularly enjoined them, nor any other statute to which they could be referred except that of the 25th Henry VIII. c. 19, which sanctioned the older constitutions and ordinances, it seems that this must have been the "authority of Parliament" then intended.

Upon the whole, for these reasons, I am of opinion that the law, as it now exists, enjoins the use of these lights; and although, in consequence of its long discontinuance, a bishop may possibly be unwilling to enforce it, he cannot prevent its restoration if any clergyman chooses to adopt it.

(Signed)

EDWARD BADELEY.

Temple, Feb. 12th, 1851.

LEGALITY OF ALTAR CROSSES.

IN spite of allowing ourselves to lie under the imputation of making the pages of the *Ecclesiologist* of too legal a character, we have thought that the publication of the case and opinion lately taken as to the Altar Crosses at S. Paul's, Knightsbridge, and S. Barnabas, Pimlico, will not be unacceptable to many of our subscribers.

It may be stated, that on account of the late churchwardens' term of office having been so near its termination, it was necessary to obtain the opinion of counsel immediately, and consequently the same amount of research could not be given as if such had not been the case. We are much gratified however in being able to publish the following letter of Mr. Badeley to a member of our committee, in answer to a request from him to be allowed to publish the opinion:—

Temple, May 12, 1851.

MY DEAR SIR,—I thank you for your note, in which you ask me, whether the publication of my opinion respecting the Altar Crosses at the churches of S. Paul, Knightsbridge, and S. Barnabas, Pimlico, in the next number of the *Ecclesiologist*, will have my sanction, and whether anything further has occurred to my mind to induce me to modify or alter that opinion.

With respect to the publication, I have only to say, that you are perfectly at liberty to insert my opinion in any work you may think proper; and with respect to any modification or alteration of it, I must assure you, that I see no reason to doubt its correctness; on the contrary, subsequent reflection has convinced me that the view which I took was the right one, and I have had the satisfaction of having it repeatedly confirmed by many of my legal brethren in Westminster Hall. The only difference which I should make, were I again required

to give any opinion upon such a case, would be, that I should express it in language more confident and more positive than I felt myself justified in using at once, under circumstances of such haste and suddenness as those in which you will remember that I was consulted upon this occasion.

I am, Dear Sir,
Very faithfully yours,
(Signed) EDWARD BADELEY.

CASE.

The altar furniture at the churches of S. Paul, Knightsbridge, and S. Barnabas, Pimlico, included, in the case of S. Paul's, a flat cross of wood which was inserted into a slit at the back of the super-altar, and was removeable at pleasure, it having no fastening whatever to keep it in its position. In the case of S. Barnabas the cross was of metal, and stood upon the super-altar, being cemented in its place on the day of the consecration of the church.

Both crosses were on the respective altars at the time of the consecration of the respective churches, and were consequently consecrated with them. They remained in their original position (with the exception of during an interval of about two days) until the 5th of the present month (April), upon the morning of which day a letter was received from the Bishop of London by Mr. Liddell, the incumbent appointed to succeed Mr. Bennett, ordering him to get the assistance of the churchwardens forthwith to remove the crosses from the altars both in S. Paul's and S. Barnabas'. The churchwardens are Sir John Harington, upon whose behalf your advice is requested, and a Mr. Briscoe.

The former was residing out of town, but was at his post on Sunday, April 6th, the day after the letter was received. Immediately on receipt of the letter Mr. Liddell wrote to Mr. Briscoe, enclosing it, and calling upon him, in the absence of his co-churchwarden, to comply with the directions therein contained. This Mr. Briscoe did without any previous communication with Sir John Harington, and consequently without his sanction, or even knowledge, he further having stated that he was aware Sir John would have objected and refused to have obeyed, had he been consulted.

Some of the parishioners have since forwarded a requisition to Sir John Harington, requiring him immediately to restore the crosses, and he is at a loss to know whether to insist upon their restoration, or to remain passive.

Your opinion is therefore requested:

1. Whether the crosses having been consecrated with the other ornaments of the church are liable to be removed at the will of the Bishop?

2. Whether one churchwarden has a right to remove such an ornament in the absence of his fellow officer, more especially knowing that such fellow-officer would object?

3. Whether Sir John Harington is bound to obey the requisition of the parishioners, and, in case he declines, whether he subjects himself to any proceedings?

4. Whether the churchwarden who removed the crosses is released from responsibility to the parishioners by reason of his having the Bishop's direction for his act? and

5. You will be pleased to advise Sir John Harington generally as to the course he should pursue under the circumstances.

OPINION.

1 and 2. The principal question in this case it is extremely difficult to answer with any certainty, in consequence of the very loose and general manner in which the law relating to the ornaments of a church is stated in the books of authority. Undoubtedly, as a general rule, the right of deciding upon the ornaments to be allowed rests with the ordinary, when the law has given no express and specific directions; and, therefore, unless it can be shown that a Cross upon the altar was one of the ornaments in use by authority of parliament in the second year of Edward VI.'s reign (in which case the rubric itself takes away all discretion from the ordinary), I think the Bishop has primarily the right of determining whether such an ornament shall be allowed, and, if placed upon the Altar without his consent, he may require it to be removed. But the question appears to me to be very different where, as in this case, the Crosses have been fixed, and the use of them expressly sanctioned by the Bishop, by his consecration of the churches with the Crosses so fixed to the Altars. In such a case I am inclined to think that the Bishop has no such arbitrary power as he may possibly have had in the first instance, and that, in order to authorise their removal, he should have proceeded by means of a faculty, or some process in his court, by which the parishioners, or either of the churchwardens, might have had an opportunity of opposing the alteration, and appealing, if they saw fit, from his decision; for the ornaments of the church are the property of the parishioners; they cannot be disposed of without their consent, even though the churchwardens act, in so disposing of them, with the consent of the ordinary. And when once they have been devoted to their proper uses, and the church has been consecrated with them, in the places and for the purposes for which they were originally given, it may be contended that the parishioners acquire a vested right to have them as allowed, and that they ought to have the means of resisting any alteration which they may deem an injury to their church and a spoliation or misappropriation of their goods. It seems to me that this, as a general principle, is entitled to some weight, and that if a Bishop is to be allowed to act in such matters in a merely arbitrary manner, without control, a door is opened to very great abuses, and possibly to very great injustice. The point, however, is by no means so clearly settled as to enable me to define precisely the limits of the ordinary's authority; but I incline to the opinion that the removal of the Crosses in the present case was improper, and an invasion of the rights of the parishioners, and certainly the proceeding of one churchwarden alone, in the absence of his colleague, and with the knowledge that that colleague would have dissented, was, I conceive, irregular though possibly excusable under the circumstances stated.

3. Whether Sir John Harington is strictly bound to restore the

Crosses to their original position must depend very much upon the previous question respecting the legality of their removal; but as the inclination of my opinion is that their removal in such a summary manner was unjustifiable, and a violation of the rights of the parishioners, who I conceive are legally entitled to the use of their church in all respects as originally consecrated, I am also inclined to say that Sir John Harington may and ought to restore the Crosses to their former places, particularly if the parishioners express a desire to have them.

4. If the churchwarden who removed the Crosses has acted contrary to his duty and to the will of the parishioners he may be liable to proceedings in the ecclesiastical court or to removal from his office by the parishioners; but, as he acted by the Bishop's direction, it would be difficult for the parishioners to punish him, as the Bishop would of course protect him in his court, and probably would refuse to concur in his removal.

5. The only advice which I can give Sir John Harington is that which I have already given—to restore the Crosses to their original position, and leave the Bishop to proceed against him, if he sees fit to do so; giving notice to his co-churchwarden that such removal was improper, and that he will not allow them to be again disturbed without a formal process of the ecclesiastical court.

(Signed) EDWARD BADELEY.

Temple, April 17, 1851.

ON TROPICAL ARCHITECTURE.

A Paper read at the twelfth anniversary meeting of the Ecclesiological late Cambridge Camden Society, on Thursday, May 22, 1851, by the REV. J. F. BOURNE, of the diocese of Guiana.

As I have resided since 1842 in the diocese of Guiana, within seven degrees of the Equator, and have taken, with few exceptions, daily duty in different churches there, perhaps you will allow me to express an opinion upon a subject which has been frequently brought to your notice in the pages of the *Ecclesiologist*, that of "Tropical Architecture."

In the number for February last, I read with much interest Mr. Scott's "Notes on the Cathedral of Las Palmas, and Thoughts on Tropical Architecture"; and noticed in the same number a plan suggested by Dr. Garstin, for a church in Ceylon. The principles laid down in the one paper are nearly the reverse of those suggested in the other.

Dr. Garstin, (in common with every builder with whom I have yet spoken on the subject in the Tropics), thinks that a church to be thoroughly adapted for such a climate should be so constructed as to admit air on every side, indeed, wherever it is possible to do this, and at the same time exclude rain and the direct rays of the sun.

Mr. Scott maintains that the external air should be as much as possible *excluded* by immensely thick walls; the apertures in which being as small as is absolutely necessary for doorways and for the admission

of light, should be carefully closed. This he terms the "speluncar idea," and illustrates it by reference to the rock-cut Temples of India, Nubia, and Ethiopia, as specimens of the only truly indigenous architecture of the Tropics.

My own experience convinces me that a cave-like building would be the best fitted for the Tropics, and that any extent of aperture is not at all times sufficient to render a building cool. *Heated air*, as well as the direct rays of the sun, must be excluded as effectually as possible. And I suppose it would be more necessary in many parts of India to attend to this than in Guiana. For although the thermometer stands as high with us as it does in intertropical India, we generally enjoy such a strong sea breeze that we do not feel the mid-day heat to be nearly so oppressive as it is described to be in the East Indies. At such times our churches are often tolerably cool, but at the cost of great inconvenience from the blowing about of our robes and the leaves of the books. At other times, when we lose the breeze, which is frequently the case in the rainy seasons and in some situations, it is not in the power of windows and doors or of openings to any extent to admit cool air, the whole atmosphere being sultry. I have on such occasions sometimes seen clergymen, the backs of whose surplices were thoroughly saturated with perspiration.

Whenever too a squall renders it necessary to shut the windows and doors, the heat becomes, in those thin-walled wooden churches, insupportable. In *dry* weather the shingles and boarding of the walls are worse than useless, only obstructing the breeze, so that our present churches in Guiana, as I described them to you some years ago, (which description you published in No. LXIII. of the *Ecclesiologist*), are about the most ill-adapted that could be devised for that climate.

I began about two years ago to act upon the opposite theory in building a brick chancel to my chapel, at S. Augustine's, Demerary. Finding no one to concur in my views at the time, however, I have not acted so boldly in the exclusion of heated air as I now wish that I had done.

From the difficulty of raising funds this chancel is not yet completed, but it promises to be successful; the vestry, having a temporary roof, for the use of the workmen, being remarkably cool. In future, I shall have no hesitation in acting more fully upon this theory.

Some months ago I was speaking on the subject to Mr. Nathaniel Billing, at Ealing, clerk of the works to Mr. Scott, the architect, and he suggested that we should have *double* walls of brick or stone, leaving a stratum of air between the two, as a bad conductor of heat. The principal objection to this is that it would afford such a harbour for vermin of all kinds, which are so abundant in the Tropics. A better plan, I conceive, would be to fill in the space with ashes from the sugar works or other light material that has but little affinity for moisture. It will be objected against this, that though it will give the *appearance* of a wall of any thickness, yet it will be *unreal*. But surely ashlar work filled in with rubble is equally unreal. And if the object be, not appearance, but a good non-conducting medium, the good appearance that would be produced should not be a prohibition. Such a wall

would require deep external buttresses and internal piers, and wherever these oppose one another the wall should be bonded all through, and also, of course wherever openings occur.

I fully concur with Mr. Scott in saying that these openings should be "minimized." In the aisles and lower parts of the walls they should be little more than large loop-holes, square, pointed, segmental, or circular-headed; and should be provided with jalousies, or swinging frames glazed with thick quarries, if for no other purpose, at least to keep out owls and bats by night. The purpose of such openings would be, not so much to admit light, as to supply the waste of oxygen, and *keep the internal air in motion.*

Light would be admitted through those in the clerestory or upper part of the walls; and, in every case, *thick* glass, or Powell's quarries, should be used. The glass also should be set sufficiently deep in the wall, that it be exposed as short a time as possible to the rays of the sun. This is to prevent its becoming heated, and so imparting its heat to the air within. Or a deep hood, gabling, or label, might surmount each window externally for the same purpose.

For the roof, metal and slates are both objectionable, as too readily conducting heat to the interior. There is also another objection to *lead*, when laid down in large sheets. I am informed by builders who have had experience in Guiana, that lead, laid down as in England, in a short time cracks and leaks. The cause is supposed to be this:—the lead becomes greatly heated, when, in the wet season, after but a few minutes perhaps of cloudy shade, a torrent of rain falls upon it. The very sudden cooling and contraction of the sheet no doubt cause these flaws in the metal. If a timber roof have to be used at all, I can think of no better covering than thick, hard, wood shingles, with some non-conducting substance, such as asphalted felt, interposed between them and the boarding. The pitch of such a roof, for Guiana at least, should be as steep as possible. No parapets are there admissible, and the eaves should be well developed. Barge-boards, or apsidal ends, are preferable to coped gables.

But it occurs to me that roofs, somewhat similar to those which my friend Mr. Catherwood described to me as existing on the old Spanish churches in Guatemala and central America,—an account of which from me you published in the sixty-ninth number of your Journal,—would be the best fitted for the Tropics. "The roofs, both of the nave and aisles, are plain semi-circular stone vaults, covered externally with stucco or cement; there is no timber, lead, or slate used." (Vol. IX., p. 185.)

If we were to substitute a steep *pointed* for a semi-circular vaulting, either allowing the exterior to retain its segmental form, or filling up the angles of the triangle, to obtain plain surfaces, in either case laying each outermost course with a weathering and in cement, or in such a way as may best render the whole weather-proof, we should have a roof better according with the "*speluncar idea*" than would be the case with the use of wood and metal, or tiles. Perhaps terra cotta, cast in blocks of the required shape, would be a legitimate material for such a roof as I am speaking of.

For mouldings and decorative work we have, as Mr. Scott suggests, ample scope in Guiana. There are fruits and flowers in immense variety, teaching us to render daily thanks and praise, and to adore the Creator of them. Besides the gigantic *Victoria Regia*, the passion flower is very abundant; and our forests abound in every direction in orchidious plants and other parasites. I think these last would be particularly appropriate for the capitals of columns. And they seem to me to be full of symbolism, depending entirely, as they do, on the moisture of the tree on which they grow for life, strength, flower, and fruit; reminding one of the words of Eternal Wisdom, "Blessed is the wood whereby righteousness cometh."

Now also that the tribes of aboriginal Indians are becoming members of the household of faith, it would be significant enough to adopt the patterns which they use in ornamenting the various articles of their manufacture. Some of these are conventional birds, beasts, and fishes; others are of almost universal use, being found in the old world, and on the ruined temples of Palenque, Copan, and other cities of Central America. We should here have something to denote the period, as well as suggest to the convert cause of thanks that He Who was "once far off" is now "made nigh."

In Guiana, not only is the expense too great for us, but we have not yet found the *material* for much decoration in stone work. I have seen a good schisty sandstone on the river Essequibo, which I hope will prove useful for our churches, and for the Bishop's new collegiate institution. But no stone suitable for sculpture has as yet come under notice; and if at present we can get plain, cool, and at the same time *church-like* buildings, we shall be thankful.

Allow me to express for myself, and on behalf of several of my brethren, our sincere thanks for the great assistance which the *Ecclesiologist* has given us towards so desirable an object.

ON HYMNODY.

A Paper read before the Ecclesiological Society, at the Annual Meeting, May 22, 1851, by the REV. T. HELMORE, M.A.

It is now nearly twenty years since the attention of the Church was drawn to the true principles of *Church music*, properly so called. The revival of her spirit gave new life to all the arts which are employed in the external developement of her doctrines and her worship.

Christian art sought once more, as of old, with sentiments of reverence, adoration, and love, to deck the worship of God, with fitting vestiture and seemly ornament; and from her ancient stores brought forth rules not only of cunning workmanship in stone, in brass, in wood, and iron, in the precious metals and jewels, in fine linen, and in wool; but also of sacred song and heavenly minstrelsy, awaking echoes which

d long died away in vaulted roofs and lowly oratories, songs of saints, confessors, martyrs, and (may we not believe?) of Apostles themselves. They had died away, and more effeminate and (to some ears) sweeter sounds had in modern times usurped their place: strains (if not in every case profane) nevertheless so secularised in their sentiment and emasculated in their performance, as (in their general character) to savour far more of earthly thoughts, desires, affections, and passions, than of sorrow for sin, fear of judgment, the hopes of heaven, or the love of CHRIST.

There is a style of music, the growth of ages, the transcript of Christian devotion from the earliest times, which differs as widely from what too commonly (I had almost said universally) heard in our churches, as does the Christian architecture of the middle ages from that of Classical Greece and Rome, and of modern Italy on the one hand; and from Classicised church architecture under Wren, and his imitators, in the 17th and 18th centuries, or from the absurd travesties of Mediæval art (commonly called modern Gothic) in the beginning of the 19th on the other. Time will not allow us to carry out the parallel as might easily be done; we can see common principles in both arts working themselves out in accordance with the genius of each particular style, and developing either beauty or deformity according as they are well or ill adapted to the ends proposed, or as the sentiment of the artist is in any case high and noble, or grovelling and sensual, and his mastery of the technicalities of his art perfect or imperfect.

What I wish to say now is this. There *does exist* a style of music adapted in all respects to Church purposes, essentially *different* from that of the oratorio, the opera, the theatre, the concert room, or the military parade.

This is not the time or place to enter into any elaborate proof of this assertion, but I trust that before the close of the meeting, no one in this assembly will fail to discover practically that the music we are about to give, both as specimens and as illustrations of the Hymnal just published under the auspices of this Society, is of such a kind as will fully justify the claim.

As our first example, we propose to take the "Conditor Alme Siderum."

[HYMN 101. "Conditor Alme Siderum."]

Hymnal Noted.]

Now this graceful melody, (itself constructed upon the 4th of the Ecclesiastical Modes,) is harmonized according to certain laws which govern music of the pure Ecclesiastical school, and I cannot conceive that any one who has heard it, could by any possibility have associated the music with anything worldly or secular.

It may be supposed, however, that a simple melody of this kind is hardly worthy of the prominence given it as an illustration of a position (to some it may be) so startling as that which it is my wish to defend: but it may be remarked, that although its elements are very simple, they are nevertheless of such a kind as have in this and innumerable other instances, formed the basis of elaborate compositions of the highest artistic merit.

As an example of this, I propose now to beg your careful attention to a Motett by Vittoria, founded upon the melody already sung.

Tomaso Ludovico da Vittoria was chapel master of the Church of S. Apollinarius at Rome, afterwards a singer in the Pontifical Chapel. "a very rare and excellent author, whose voice was grave and sweet." He quitted Rome, and resided about 1594 at the Court of Bavaria.

You will observe, that in the construction of this motett, the four phrases of the hymn melody are all introduced with most beautiful effect in some one or other of the four parts of the composition.

["Now it is high time to awake out of sleep."]'

Anthems and Services (Masters), p. 97.]

Let no one for a moment imagine, that because we plead for the restoration of Church Music in opposition to the modern school, which usurps both its place and its name, that we are therefore opposed to the highest developement of the musical art. We would, by restricting its extravagance, restoring its dignity, and extending its resources, refine and exalt the art; but this we desire to do in the spirit of self-denial, humility, and charity, subjecting ourselves and our works to Christian laws, and Catholic principles. "He that humbleth himself shall be exalted; but he that exalteth himself shall be abased." The lover of Christian art must, to fulfil his high vocation, love art for CHRIST's sake. If the musician do this, his whole *animus*, his mind, his intention, will be changed. His natural man will give place to his spiritual man; he will desire, not the titillation of his own organs of sense, but the improvement of the faithful through the legitimate means of Christian edification; he will speak to his brethren "in psalms and hymns, and spiritual songs, singing and making melody in his heart to God." And Church Music viewed in this light, not as an *end*, but as a means for the attainment of the highest of all ends—the glory of God in the salvation and increasing holiness of man,—will receive a higher and far more glorious light, which like the rosy splendours of the rising sun tinging the face of nature with purple and gold, in taking away the earthly, implants a heavenly grace, and sheds around the meanest objects a halo of unearthly brightness.

While then we would have our choirs cultivate a far more elaborate and scientific music than any which the modern repertories of the art can furnish—both as a means of edification to themselves and others, and as the due tribute of first fruits to the God from whom all skill in all arts and sciences is derived, and who ought not to be honoured by us by the dedication to Him of anything short of our most costly offerings—while (I repeat) we would have the very best and most elaborate efforts of musical genius offered up in our churches to God; we would, at the same time, looking to the necessities of mankind, and regarding as a sacred deposit to be used for the general good that innate love of song implanted by God in every human being, we would provide such tunes to be used by the people generally, as they can join in if they will. We will not put stumbling blocks and impediments in their way; we will improve them if we can; we will help them if we can; and we will never countenance that dogma of a self-sufficient and over-

teening vanity, (too often acted upon, if not openly professed,) that the responding of the people in common prayer in the church, their chanting the psalms, and singing of hymns and Canticles, is an improper interference with the prerogatives either of parish clerks or of choirs.

This, then, brings us to the point I wish to urge—*besides Choir Music, there is People Music*; and it is this which claims our most serious and well-directed efforts. For this cause, it has been the aim of the Committee of this Society to furnish from the ancient treasures of the Church Universal, and of our own Church as a component part of it, both words and music of a popular character. As the restoration of the proper Psalm Melodies of the Church had been found, wherever well done, conducive in a high degree to the end in view, it was believed that the translation and noting of the ancient hymns with their ancient melodies, would prove an additional boon to the Church at large, and one which the best and most far-sighted of her Bishops have earnestly desired from the Reformation to the present day. Nor will devout Choirmen grudge their brethren and sisters in CHRIST this privilege, which we believe to be the heir-loom of every baptized Christian, but will rather delight in administering to their spiritual comfort, by lessening the barriers through which we have long rendered those words almost a mockery in public worship, "Let ALL the people praise Thee, O GOD : yea, let ALL the people praise Thee."

I wish both for my own sake and yours, that Mr. Neale had not shifted from his shoulders to mine a burden, under which, but for your patient indulgence, I should inevitably break down. My comfort is, that the Hymns themselves carry on their front their own recommendation; nevertheless, had my friend and co-editor been here to-day, he would have told you far better than I can, the claims which these hymns have upon our veneration; and how truly we are acting up to the spirit and intention of our own Church, by bringing them back in a language "understanded of the people," to our private family devotions, and our public services.

"These Hymns," (as is well remarked in the preface of Hymns for the Week, and Hymns for the Seasons,) "most of them handed down from the earliest ages of the Church, are not, *it is well known*, amongst the things which it was desired at the time of the Reformation to reject. The retention of the 'Veni Creator,' (to which I may add, the 'Te Deum' itself,) is an indication to the contrary."

But *with* the words, come back again, most naturally, the melodies with which for centuries they were associated. These are to be found in the printed Hymnals of the 16th century, and earlier manuscripts. Those from which the greater part of the melodies in the present work are selected, are a Salisbury Hymnal, in manuscript written on parchment in the 15th century; an edition printed at Antwerp, 1525; another at London, 1555; and another at Antwerp, in 1541; all in the British Museum. To the tunes derived from this source, are added the Tones for the Hymns, as set forth by Guidetti, the friend and pupil of Palestrina, as well as some of the ordinary forms of hymn tunes still sung to the Latin words in foreign churches.

Some of these are of the simplest construction, almost like the psalm melodies, or chants; a kind of musical reading, of which we will take an example.

[HYMN 6XII. "Rector potens verax Deus. O God of truth."]

Such a style of recitation is suited to occasions either of domestic or collegiate life, in which the necessities of business, whether sacred or secular preclude the possibility of long devotions. In public worship the same tune may be thus expanded; the addition of harmony, especially if there be any change of chords on what may be styled the recitation part of the tone, giving an almost necessary elongation of the notes.

[HYMN 4V. "Jam lucis."]

On comparing these two modes of saying the hymns, I venture to draw your attention to a point of much importance in the consideration of the Catholic Hymns, and indeed of plain song generally, of which they must be regarded as one distinct division:—it is what is called by some their want of *time*. I object myself to this phraseology, for if this were true, no two persons could sing them together; they may want ordinary time, but they do not want time altogether, they *have* a time of their own. *What they really have not*, (and I repeat it, this is true of *all* plain song) is that kind of time which depends upon frequent and isochronous accents, and notes in duplicate or triplicate ratios to one another. In this respect the *canto fermo* or *plain song* stands in the same relation to *canto figurato* or *figurate music*, as the scanning of verses to reading poetry, or as recitative to more measured music, in the oratorio or opera.

This will be still more apparent in our next example.

[HYMN 22I. "Vexilla Regis."]

I believe it must be apparent to all from this melody, that any attempt to reduce it to any form of strict musical time or metre would, if it could be done, entirely destroy its present free and dignified emphasis;—an emphasis, I believe, well calculated to impress the minds of the people generally with such sentiments as are suitable in the enunciation of words so thrilling, and touching so deeply the mysteries of our spiritual existence.

This freedom from ordinary accents in equal times, is the main reason for the adoption of a distinct notation; for it would be absurd to use characters which mean one thing, when we wish to express another; nor are we reviving a mere obsolete thing from any over-weening love of *the old* for its own sake—our efforts are intended to be intensely practical. Life is too short to go by round-about ways to what we know to be right and best, and though prudence may sometimes teach a wholesome reserve, yet (in the present instance) we feel, notwithstanding the scoffs of the ignorant and the jeers of the self-sufficient, we feel, I say, confident in our position; and, trusting to the blessing of God on all our labours, we hope to find through the length and breadth of the land, in crowded cities and retired villages, that the sympathies of the people are really with us, if only throwing aside

prejudice, and relieved of suspicions which too many circumstances of late have not unreasonably awakened, they will be true to themselves and to the Catholic faith of the Church of England.

The people, wherever the true phase of a solemn and sumptuous ritualism has risen, have rejoiced in its light, and that light is by degrees setting them free from mistaken prejudices against ecclesiastical music, and its appropriate notation. The music of the Church is like itself, imperishable, and that music must have its own appropriate representation or notation, if we would preserve it, in our own case, in its genuine forms.

We are not the enemies of progress, because we would retain what is our own in ritualism, in architecture, and in music.

The notation in question is that of the Church of England, as used at and ever since the Reformation. Wherever and whenever our own people have intended to represent what we are now illustrating, in any kind, or sort, or shape, they have used a similar notation, unless some external pressure has deterred them or a false view of the subject has beguiled them. The cause of its present strangeness is the absence of the music it is intended to represent. Bring back the music, sing it, and play it as it used to be sung and played through the length and breadth of England, and none will cavil at the simple and unfettered character which is now,—as in the Psalter, the Canticles, and the Directory noted,—revived for common use amongst us.

But I trespass too long upon your kind attention.

I will only add, now, that our indefatigable publisher,—to whose uniform courtesy and kindness I am glad to have this public opportunity of paying a well deserved compliment,—Mr. Novello having feared that inconvenience in the use of the various editions, or rather parts of this work, would arise from want of a corresponding arrangement in each, has repaged and numbered the Hymnal Noted so as to correspond with the little book of the *words*, and as soon as opportunity will allow, a similar re-arrangement of the pages of the accompanying harmonies will be made, and all future parts of the work will be reduced to the same most convenient plan.

We now proceed, as long as the time will serve, to illustrate other portions of the work by means of the choir, which has kindly assembled for the purpose.

The next hymn will be sung in unison, and Mr. Spencer (to whose researches and *Treatise on the Church modes* the cause of Church music is so highly indebted) will give us a specimen of the way in which varied and expressive harmonies may be added to such simple and congregational singing by competent organists.

[HYMN 51. "*Nunc Sancte.*"

HYMN 25. "*Chorus novæ Hierusalem.*"

HYMN 36. "*Æterna Christi munera.*"

"*Sanctus.*" PALESTRINA, *Anthems and Services*, p. 33.

HYMN 27. "*Sermone blando.*"

HYMN 29^{III}. "*Ad coenam Agni providi.*"]

[N.B.—Our readers are requested to bear in mind that the foregoing remarks, simply intended to introduce, and in some measure to explain,

the illustrations of the Hymnal Noted sung at our annual meeting, (and not intended for publication,) must be read in connexion with those illustrations, otherwise they may seem desultory and unfinished. The form of address in which they were delivered has been retained, as being better adapted to convey to our readers a true idea of the whole, than a re-written and more finished article.—Ed.]

ECCLESIOLOGICAL ASPECT OF THE GREAT EXHIBITION.

THE objects of interest to ecclesiologists combined in the "World's Fair" are so numerous and so diversified that we shall best consult the convenience of the meeting by entering at once into the notice, incomplete and fragmentary as we feel it will be, of the various divisions into which it distributes itself. Difficult as it is not to commence with the mediæval court fitted up under Mr. Pugin's direction and containing his designs, and the execution of Messrs. Myers, Crace, Hardman, and Minton, and tarry there, we think we must rigidly confine ourselves to the classified arrangement. The divisions under which we shall make our remarks, are—

1. Architectural models.
2. Carving in stone.
3. Carving in wood and inlaying.
4. Painted glass.
5. Metal work.
6. Embroidery and textile fabrics.
7. Ceramic art.
8. Mosaic work and inlaying in stone.
9. Organs.

ARCHITECTURAL MODELS.

The most important model exhibited, considering the character of the structure (we say nothing of its destination), is that of the Nicolai Kirche, erecting for Lutheran worship at Hamburgh by Mr. G. G. Scott, inasmuch as it is that of a building of our own days now in progress; unfortunately it only exhibits the exterior. This is, however, modelled with great care and accuracy. The building is of the cathedral type, with short transepts, and an apsidal choir, a western tower with pierced spire, and a turret at the lantern, the style being German Middle-Pointed. The porches are rich with imagery, and the whole effect is remarkably real and mediæval. We never recollect to have been so much struck with the infinite superiority of the Pointed architecture of the north over the Romanesque of Italy as we were by the accidental juxtaposition in the Exhibition of this model with one of the (by itself) rich and beautiful church of Wilton. We should recommend all those who are still sceptical in the matter to look at them and to judge for themselves.

We find it difficult to express adequately our feelings at the vanity which can have led to the exhibition of the coarse and gigantic model of that miserably poor church run up by Mr. Sharpe at Lever Bridge in terra cotta. The church itself has been already described in our pages. It is sufficiently provoking to see from the galleries its spire ostentatiously rising above the English nave, as if it were the ne plus ultra and representative of our modern ecclesiastical architecture in this representation of nations.

In the north-east gallery a large model, beautifully executed, of Magdeburgh Cathedral, by Herr Boesche, of that city, is placed, exhibiting with the utmost minuteness all the details both external and internal of this fine church, a structure in its main features of early First-Pointed, but completed during the predominance of Flamboyant. A model of a considerable portion of Cologne Cathedral, in the Zollverein, is a curious union of the picture and the model, being set diagonally against a plane background, so as to produce a strong effect of foreshortening, that part of the building which would lie beyond the background being of course omitted.

A Swiss artist has exhibited a very carefully executed model of Strasburgh Cathedral, unfortunately, however, only exhibiting the exterior. A model, similarly defective, of York Minster, by Mr. Middleton, architect, of Darlington, is to be found in the English department, and near it another of the same cathedral, laboriously made in pasteboard with a pair of scissors, by an amateur, a Mr. Dickinson, very meritorious, but of course as an architectural model utterly fallacious. Close by it is a small external model of an original church, by Mr. Bardwell, which professes to be founded on the choir of the Temple Church, not unreasonably, it being simply that structure with a tower and spire at one end and an apse at the other. Models of Whitby and Tintern Abbey display great ignorance of architectural detail.

We find in the United States department a model of the ship church, built in New Jersey, and moored a couple of years ago at Philadelphia. It is a pity that it should be in reality so little superior in ecclesiastical effect even to an ordinary church ship. Our readers will form a very fair idea of this device by recalling the Noah's Arks of their infancy.

CARVING IN STONE AND SCULPTURES.

The most conspicuous specimens of stone carving are to be found in the English nave, and consist of a squeeze of a spandril at Hereford Cathedral and a large churchyard cross. The former, by Messrs. Boulton and Swales, from the designs of Mr. Cottingham, in the original fills the central spandril of the arcade of two behind the altar of Hereford Cathedral, separating the choir from the procession path and lady chapel. It is very elaborate, comprising imagery and foliage work, too elaborate for its future position, where it will be necessarily in much shade, and where mosaic work in colour was clearly the appropriate ornamentation. The same carvers likewise exhibit a

squeeze of an altar-front for the Roman Catholic church at Greenwich, designed by Mr. Wardell.

The cross is the work of an amateur, a young lady, and therefore eludes the severity of criticism. It is a reproduction of the Irish type of cross, with heads of the Apostles in relief, and scriptural subjects, unfortunately not congruous with the general design.

In the mediæval court the most elaborate specimen of stone carving is a canopied high tomb with a recumbent effigy of the late Bishop Walsh, to be erected in S. Chad's, Birmingham. The effigy is of course in pontificals, and the whole is one of the most successful reproductions of the ancient tomb which has yet been made. The relief figure of the bishop at the back kneeling, and holding the model of the church of which he was the founder, is very graceful.

An altar, covered with a linen cloth at the top, and furnished, is one of the most conspicuous features in the court. Its type is a mensa, supported on marble columns, with an elaborate sub-reredos under it. We are not we own very partial to this design, which is a great favourite with Mr. Pugin, and very graceful in itself. It is clearly antagonistic to the symbolical system of vesting, which seems to have been universal in the best days of Christian art. We do not know where else to observe that we were sorry to see a form of baldachin adopted, which strongly recalls secular and domestic ideas. Immediately adjacent to this stands another altar vested, and with a carved reredos of the Annunciation. Two stone chimney pieces in the same court are richly and felicitously treated.

To return to the nave, we observe a portion of the tomb of Queen Philippa exquisitely wrought in alabaster, and heightened by gilding, restored with great success by Mr. Cundy, under Mr. Scott's direction, the figures being carved by Mr. Philip, with his usual skill. Among the sculptures with various scriptural subjects we regret not to discover the genius of a Christian school, although in much which has been displayed there cannot fail to be found many things which in the future art must have. We refer to such figures as that of the Greek slave. We may here parenthetically remark that the discussion which Mr. Rochfort Clarke's recent exposure has roused in a daily contemporary, is highly advantageous to the ventilation of a true view on a very perplexing subject, to which we will not here more directly advert, but which we feel must ere long come to a solution or at least to a compromise. We must here register a reclamation against the meretricious taste which has professed to discover so much beauty in mere optical delusion, like a veiled Vestal, where the appearance is produced by pure distortion of features.

Two pillars composed of pieces of a dark rich looking marble in the nave are very conspicuous: these are the products of the Devonshire quarries, and carved by Mr. Bovey, of Plymouth. A font of the same material is not of that correctness of detail which might have been desirable. Another font of far better design executed in the beautiful deep red serpentine of the western extremity of England has been contributed by the Penzance Marble Company. We trust that we may no longer have to complain of the neglect of so many of our vivid co-

coloured marbles, our serpentine, and our rose granite, while the comparatively perishable Purbeck is in such request. While on this subject, we must bespeak the most careful consideration of the various specimens of marble in the Exhibition, both foreign and British, (the green of our Conemara for instance) as absolutely indispensable to the developement of architectural design and sculpture. The same remark of course applies equally to the numerous samples of wood of every colour and every hardness contributed from so many different parts of the world.

CARVING IN WOOD AND INLAYING.

The ecclesiastical woodwork in the mediæval court is not very rich; the most conspicuous specimen being a font canopy of not a very felicitous design, as its four pillars rest upon the font, and are with the superincumbent mass immoveable, while merely a species of lid plays up and down. This in cases of baptism by immersion must be found very inconvenient. The canopy itself is far too similar in mass to the adjacent tabernacle of stone in form and in detail. This must surely betoken some mistake, the nature of the two materials being so different. There is also a large screen cross standing in one corner; and a very pretty triptych priedieu, with the back diapered, and leaves painted with saints must not be forgotten. The secular furniture displayed in this department is very rich. The most striking is perhaps a side-board designed for Alton Towers, and laden with appropriate plate. Does it not want the correlative of a superaltar? the presence of such gives great effect to the Austrian sideboard. A cabinet with open doorways filled with screen work of brass appeared peculiarly elegant. We cannot so much praise a piano-forte which is one mass of gilding.

An entire chancel-screen of a heavy Third-Pointed design, and too high in the solid part, from Messrs. Jordan's carving company's works, stands in the English nave; and another screen by that rising artist, Mr. Ringham of Ipswich, is exhibited in a side compartment: it is likewise of a late design, but far superior in effect, and worked by hand. Some wooden letterns are scattered about, one of which bearing the distinguished name of Mr. Rogers, is not worthy of its exhibitor.

The Greek department contains specimens of that exquisite carving on a minute scale of religious subjects, which has continued for centuries to be the boast of Mount Athos; changeless, while all art in the West has been running its course of never-halting variations.

When a little back we stated that there was nothing which resembled a school of Christian sculpture, we should have excepted the sculpture in wood. Belgium has sent a beautiful group of the Assumption, by Mr. Geerts of Louvain. Some of the angels are slightly too attitudinising, but the group is altogether of great merit. Another of a smaller size by the same artist is not so good.

Before we conclude this branch of our subject, we must add our tribute of praise to the wonderful production of that self-taught artist, Mr. Wallis of Louth, in whom, hitherto not known beyond his native town, universal consent has recognised a second Gibbons. When

talent like that can be suddenly brought to light, Christian art need not despair of gaining the highest meed of future glory. Artists like Mr. Wallis must be taken possession of by the Church. Some other secular carving, and the gorgeous suite of Austrian furniture for instance, are of very great merit. Canada, we were glad to observe, manifests the sense of this being her appropriate branch of art.

While we entered inlaying under this head, we did so rather to call attention to its capabilities for ecclesiastical purposes, than to chronicle results of such application. It is, of course, not capable of the play of colours of mosaic, but yet it is very graceful, and capable of much improvement. An inlaid table in the mediæval court deserves careful study. Tunbridge Wells ware, though very clever in its way, is too much the mosaic notion translated without much modification into wood. The Austrian suite of rooms contains beautiful examples of parquet flooring. Why should not this beautiful art be used in its place for the flooring of town churches? Mr. Carpenter, we hear, intended having used it in a church which he is building; and for once the crotchety *Rambler* laid hold of a good idea in the recommendation of it contained in a recent number.

PAINTED GLASS.

The department of painted glass is peculiarly interesting, as the first occasion in which our own artists and those of foreign countries have been brought into direct and palpable competition. Truth compels us to state that, always classing by themselves the joint productions of Mr. Pugin and Mr. Hardman, which we are sorry to say are barely visible from their internal position in the mediæval court—while most of the painted glass is arranged together in the north-east gallery,—France bears away the bell over England. There are, putting the above named out of the question, no five of our artists who can be compared with MM. G  rente, Marechal, Lusson, Thevenot, and Thibaud in their respective styles. To commence with one of our honorary members:—M. Alfred G  rente exhibits a Romanesque light, designed for Ely Cathedral, and a specimen of grisaille; the former is too archaic in its drawing, but bold in its grotesqueness, and very felicitous in its distribution of colour. The subject is the history of Sampson. The grisaille is pretty without being remarkable. M. Marechal, the directing spirit of the establishment, Marechal and Guynon at Metz, represents a totally opposite school, the one which makes drawing the *sine quid non*. In this pursuits M. Marechal, it appears to us, is as much too neglectful of arch  ology as M. G  rente is too exclusively devoted to it. The large group of S. Charles Borromeo, though forcible, is far too much a picture transferred to glass. Of the single figures of S. Alexius and S. Theresa, the latter is too attitudinising and theatrical. A small rose of the style of the thirteenth century, with a sitting figure of S. Eleutherius, is indicative of M. Marechal's talent. In a very different style he exhibits a domestic window of a very jolly burgomaster in enamel colour. M. Lusson, to whom, after H. G  rente's death, the restoration of the Ste Chapelle glass was entrusted, has

exhibited a very exact facsimile of one of its windows ; and several other specimens, some in a very modern style. We were particularly struck with a pastoral group of a very pretty design and tone ; a hunting scene, and two pieces, one of figures climbing branches ; and the other of groups similarly interlaced in foliage. There seemed to us much good taste in not making all the subjects sent to an exhibition like the present religious. The two latter ones would furnish some good hints for a Radix Jesse. M. Thevenot furnishes two Scripture groups in a late style, on a rather large scale, with clear tinctures, and much freedom of drawing ; and whole lengths of the Blessed Virgin, S. Bernard and S. Lucy, somewhat too elaborately finished in the faces, but with good drawing and harmonious colours, and an attention to costume ; his diapered backgrounds are varied and effective. M. Thibaud's imitations of the early glass are very successful. Of the other French artists M. Hermanouska exhibits some very archaic drawing ; while M. Gsell has been pleased to exhibit Chinese groups. A small group of S. Anne teaching the Blessed Virgin by him, is of its school far superior to those fantastic subjects.

Of other foreign nations we cannot say so much. Belgium sends one specimen and numerous designs which seem, so far as designs can tell anything, to show considerable knowledge of the various styles, by M. Capronnier.

Austria furnishes several transparency paintings, well done for their style ; and a very large window by Bertini of Milan, exhibited in the foreign nave under a canopy. It is emblematic of the history of Dante,—clever and pretty in its way, and is calculated to win the applauses of the many ; though in truth mainly transparency painting, and not the genuine treatment of its material. We regret very much the absence of any works of the royal manufactory of Munich.

The display of English artists is very numerous, although we miss the names of Willement, Warrington, Ward and Nixon, and Clutterbuck. The largest and the most successful exhibitor is Mr. Wailes. His east window for Ripon Cathedral has considerable merit, though rather crowded in its design. Mr. Wailes exhibits numerous drawings, in addition to the glass which he has sent. Mr. O'Connor's chief display is in the small ecclesiological corner which has been fitted up in the gallery at the extreme west end, and comprises there a triplet for Guiana Cathedral, and a lancet for that of Salisbury. The former displays in the central light a figure of our blessed Lord, with rather richly arranged vestments. The attendant figures in the side lancets of S. George and S. Patrick are inferior. We notice with satisfaction that Mr. O'Connor has not thought it needful to fill his triplet with mosaic and medallion glass, but has boldly treated it in a later style. The Salisbury lancet is so treated, and exhibits care in the selection of grisaille, but not sufficient freedom or boldness of drawing. It is archaic, too archaic to be good, and yet not bold in its archaism like the glass of MM. G rente, Lusson, and Thibaud. The subject is the history of Cornelius, the window being monumental of some officers who had fallen in India.

The remaining productions of our English artists must be dismissed

with a briefer notice. Of Mr. Hoadley and Mr. Tobey, of Mr. Hedgeland and Mr. Mayer, of Mr. Ketley and Messrs. Claudet and Houghton it is not necessary to speak at length. We fear we could not say much to their advantage. Messrs. Ballantine and Allan, of Edinburgh, do not keep up their reputation. Mr. Gibson, of Newcastle, may, however, be all in all pronounced to have exhibited the worst medallion glass in the whole exhibition. Among the remaining glass painters Mr. Howe and Mr. Gibbs display their laborious imitations of the oldest style. One of Mr. Gibbs' windows is certainly felicitous in its colours. Mr. Talbot Bury has a single specimen of an 'unpretending design. Mr. Holland, of Warwick, is a large contributor. Messrs. Chance, of Birmingham, display in all conceivable styles; and Messrs. Powell have afforded numerous specimens of their stamped glass—one of them contains medallions designed by Mr. Barraud, in far too naturalistic a manner. Mr. Baillie, of Cumberland Market, exhibits several specimens, one of which has been much spoken of, a picture of Shakespeare reading a play to Queen Elizabeth, painted on a single plate of glass in enamel colours. Of its sort it is certainly a remarkable production; but painted glass of this description never can become practically useful for what is certainly the *τέλος* of painted glass, filling windows. In saying so we have not overlooked a gigantic single sheet window, painted, as we are told, by a new process by the S. Helen's Glass Company, after a design of Mr. Frank Howard; the subject being S. Michael. We should think the novelty of this process would never wear off. Some also of Messrs. Chance's enamel paintings are very delicate.

METAL WORK.

Metal work naturally divides itself into the smaller works usually made in the precious metals and the larger articles of church furniture, in which brass and iron are employed. "Church Plate," as it is commonly termed, of course comes under the former head, and we find four distinct exhibitions of it in the Exhibition, three from England and the fourth from France.

Among the former we naturally consider our own artist, Mr. Keith, first. His cabinet comprises specimens of those various sacred vessels, of which he has under Mr. Butterfield's direction so successfully developed the manufacture, as well as a rich pair of jewelled secular candlesticks; of chalices the richest is one which is a facsimile of that which has been sent out to Newfoundland Cathedral. We are glad to be able to report that Mr. Keith's attention has of late been particularly called to the subject of enamelling.

Messrs. Skidmore, of Coventry, have a small case of church plate, adjoining Mr. O'Connor's painted glass. These rising artists show considerable talent and ingenuity, though we must observe, that their designs in some instances might be improved,—we allude especially to a two-handled chalice. We were particularly pleased with the taste which they displayed in applying niello of a very delicate description to the decoration of their plate. They have more lately added to the exhibition a metallic binding with still more rich niello than they

and the opportunity of applying to their plate. We shall watch their progress with great interest.

The mediæval court contains two glass cases of plate, one religious and the other secular, from Mr. Pugin's designs and executed by Mr. Ardman. The execution is throughout very delicate and the forms most graceful. The enamelling is of a particularly minute and finished character. A pastoral staff, parcel-gilt, particularly struck us for the execution of the figures contained in the head.

In the French department is a collection of church plate of mediæval character, executed by the Maison Poussielgue Rusand, of Paris, from, as we were told, the designs of our esteemed friend, M. le Père Martin. It is very rich and deserving of attentive study. The principal feature is a large reliquary or chasse, of the usual oblong form with gabled top, and some graceful specimens of raised work, line engraving and enamelling, all of great delicacy of execution. There are chalices and patens, monstrances, and candelabra, and three very pretty pastoral staves; one of them we understand designed for Mgr. Dreux Brézé, the new Bishop of Moulins, and a great patron of the ecclesiological revival in France. The freedom with which the French employ enamelling is very remarkable. The workmanship of the silver flowers in the toilet worked for the Duchess of Parma by the establishment of Fromont Meurice is wonderful. They also show a steel coffer of exquisite mediæval workmanship among their remaining metal work.

Before proceeding to the less noble metals we must direct our members not to overlook, in the Spanish department, a gigantic custodia or tabernacle of the monstrance shape, lately executed at Madrid, for the cathedral of Lima. It is interesting to remark that the design of this vast production is Pointed though of a very late age. Under the circumstances of Spain,—for the days of Juan D'Arphe, and of his school, perhaps the finest of European jewellers, are indeed past,—criticism is of course out of the question. With the dimensions it possesses and the jewellery with which it is adorned, it is assuredly not one of the least interesting specimens of ecclesiastical art in the Exhibition.

Of works in brass, the mediæval court contains abundance; the most elaborate is an eagle lettern with a spreading base of architectural design. We were much pleased with this:—it is solid and rich, and avoids the appearance of top-heaviness too common in letterns. Another smaller one adjacent with angels supporting the desk appeared to be too much of a conceitto. Mr. Potter has but one specimen, an eagle lettern in the nave, designed by Mr. Cottingham, for Hereford Cathedral. We cannot think the crown which surrounds the hall, or the lamps, successful. The mediæval court contains several Coronæ lucis, of which we least like the most elaborate which has a complexity of internal work destructive to the general design. We must also express our non-satisfaction with the Coronæ exhibited by Poussielgue Rusand. On the other hand, a wooden "pertica" bearing lamps in the mediæval court is very graceful, as are also the brass standards bearing angels, carrying candles round the larger altar.

A remarkable corona of iron, by the self-taught village blacksmith, of Cookham Dean, must be mentioned with great approbation.

A few monumental brasses are exhibited, of which the most striking is a large and very rich one, with much polychrome introduced, by the Messrs. Waller; it is in memory of a lady, and the effigy is surrounded by groups of the works of mercy: its deficiency is the want of sufficient black lines. In the French department stands a copy, reduced to a scale of three-fifths, of the most beautiful of the bronze gates of the baptistery of Florence, wrought by Ghiberti, which court careful study.

EMBROIDERY AND TEXTILE WORK.

The embroidery appears to us the least successful portion of the mediæval court. Of real embroidery, indeed, there are but two specimens, the hoods of copes; all the rest is woven—very prettily, but still what we have seen for some years exhibited. We had looked for a gorgeous display of embroidered frontals and vestments—the embodiment of Mr. Pugin's exquisite and original volume of floral designs, of which the world still expects from him, the practical, as he has so ably given them literary, developement.

But in the west gallery adjoint to Mr. Skidmore's plate, stands a case of embroidered work of great richness and taste, exhibited by Messrs. Newton, Jones, and Willis, of Birmingham. These gentlemen have combined gorgeousness with simplicity in a remarkable manner, not overlaying their ground, and yet producing a general effect of the richest colour. The large white cope with an edging of powdered flowers, and the two frontals, one of white and gold, and the other of various colours, particularly exemplify this. The tinctures employed in their embroidery are of a remarkably mellow character; particularly the red, which has a sobering cast of crimson, most refreshing to us after being so long accustomed to the somewhat crude variety of that most difficult colour generally found, which ordinarily speaking, if it be not scarlet, is cerise, and if not cerise is scarlet, neither cerise nor scarlet being the true ecclesiastical red. Our esteemed member Mr. Street, we must add, has assisted with designs and advice in these most meritorious productions. The hangings used to darken the light for Mr. O'Connor's glass, (unfortunately darkening the embroidery, and Messrs. Skidmore's plate likewise) were from the same manufactory.

We must very gravely remonstrate with Mr. French of Bolton, for exhibiting together an altar very fairly vested, a second adjusted in a style of compromise, like a hammer-cloth, and a third, entirely covered with a white cloth. A Mr. Harrison displays in the south-west gallery a vested altar of a most incorrect and common place character under a glass case.

One of the most annoying features in the whole exhibition, is a collection of three wax effigies, originally professing to be S. Charles Borromeo, S. Thomas of Canterbury, and Archbishop Affré; but now most queerly transformed in the first and third cases into Fenelon and Bossuet, since the opening of the exhibition; exhibited by a Belgian vestment maker, in most abominably tawdry and misshapen vestments. Of the vestments, which are rigid with cloth of gold, and flimsy with lace, it is enough to say that they are a key in every part, from the huge and shapeless mitre down to the sandal, to all the vehemence with which Mr. Pugin delights to denounce fiddle-shaped chasubles, and

all other modern abominations. The impudence of labelling one of them as if it represented an Archbishop of the 12th century, is most amusing. But still this unfortunate display may be productive of mischief. More people of course know that we are the advocates of the revival of vestments, than there are who have any idea what those vestments are like. These may see the Belgian monstrosities and not unnaturally conclude that we should willingly see our clergy so attired : —to prevent so unfortunate a conclusion it is our duty to speak out strongly and unmistakably.

M. Le Pire, of Lyons, exhibits some vestments of the modern type in the south-east gallery.

The gorgeous productions of the Indies and Tunis reproduce with wonderful exactness the principles of mediæval embroidery, and we entreat the ecclesiological visitors of the Exhibition not to pass them over unnoticed. With all its wonderful richness, Indian work is always soft and pliable. The designs too are exquisite, and it is a *living* art, capable of study and of developement. Much also may be learned as to the distribution of colour—more we fear as to what to avoid than what to copy—among the carpets.

CERAMIC ART.

Mr. Minton's display of encaustic tiles in the mediæval court is not so new or diversified as we had trusted it would have been. He makes up for this in another compartment of the English side: still however, we looked for even greater progress. But to make amends, there towers up among the features of the court, a stove of the German pattern, with embossed tiles of an extremely pretty pattern and execution, enclosed by a graceful screen of light iron work. Mr. Minton's secular exhibition is most gorgeous. The attempts at the revival of the true Della Robbia school which France has made are most encouraging.

A new gutter tile of an architectural shape from Taunton, so as to serve both as gutter and cornice, deserves to take rank as an architectural developement. Standing in the practical part of the Exhibition, it is put to the severe trial of a constant stream trickling down it.

MOSAIC WORK.

We are chiefly induced to make a separate head of mosaic, in order to call the attention of the Society to some beautiful reproductions of the ancient Italian decorative mosaic, of small geometrical pieces of golden and coloured glass, which are exhibited in the English nave by Mr. Stevens.

The inlaid marbles from Derbyshire, though entirely secular in their subjects, deserve attentive study, as a future element of decoration of a character as solid as it is beautiful. The pictures in mosaic from Rome also claim peculiar attention from the peculiar applicability of this imperishable method of painting to the cold damp climates of the north.

ORGANS.

Of the four great organs in the Exhibition, (which demand our first notice,) it is difficult, if not impossible, to give any adequate report.

Each has its own peculiar claims upon our commendation; but it is rather the ingenuity of the mechanism and the general ability displayed by the builders of which we have now to speak, than the particular adaptation of any one of these instruments to church purposes. Nor is this a matter of blame, as they may all be supposed to have been built with some reference, at least, to the effect they were to produce in the Crystal Palace,—an erection in no way ecclesiastical, except in the accident of its cruciform arrangement; and from its vast size and general arrangements, baffling all previous acoustic calculations.

This may be taken as a general excuse for any superabundance of noise in these organs, a fault in instruments intended for use in churches, which must not however be confounded with the genuine employment of musical power.

We proceed to give our readers some general information on each of these instruments, without pretending to do justice to their complicated and ingenious design and workmanship.

In size and complexity, Mr. Willis's organ stands unrivalled. The great organ and swell are equal in size and power to those in York Minster; while the pedal organ is not so extensive. It has the thirty-two-feet double-double diapason in wood, but not, (we believe,) in metal: it was not completed up to our last visit, May 26th; so that it is perhaps unfair to judge of its general effect; though it may be stated that while many of the stops are of great sweetness and beauty, the full organ has what is technically styled a steely effect; and the upper part does not seem to be supported upon a sufficiently powerful bass, so that the general effect, whenever we have heard it, has not been to our ears sufficiently pyramidal.

This organ, as well as that of Messrs. Hill and Co., and that of Mr. Du Croquet, is remarkable for the application of a very scientific and ingenious contrivance—the latest improvement in the construction of large organs—a pneumatic apparatus for overcoming the resistance of the keys, couplers, or drawstops.

The principle appears to be similar to that of the steam-engine, the procuring of a motive power which may be controlled with perfect ease; so, to use the words of the inventor himself, "I play the pneumatic machine, and the pneumatic machine plays my organ." But its application does not seem equally perfect in all the three organs in question. Du Croquet, who first took out a patent for the invention at Paris about twenty years since, has applied it most thoroughly; while Mr. Willis, we are informed, omits its use in the couplers; and Mr. Hill has applied it only to the drawstops; though of course either might easily have extended its application had they thought it necessary. Our readers are referred for more information on this subject to the little work mentioned by the Rev. W. Scott at the annual meeting, entitled "*Facteurs des Orgues*."

Before leaving Mr. Willis's organ, we cannot too highly commend the spirit and industry of this rising and enterprising builder, several of whose organs we had already heard and admired. From the nature of the work few men can have much experience in constructing organs upon such a scale as that in the western gallery of the Exhibition; but there

can be little doubt that the present movement in the musical education of the people of this country will tend to increase the opportunities and reward the zeal of organ builders for the construction of these sublime instruments.

Having mentioned the pneumatic apparatus, which is the chief peculiarity of the French organ, we can report but little more; as our opportunities of hearing it have been hitherto very limited: our present impression being that its quality of tone is too noisy, an opinion not peculiar to ourselves; though it has been thought by others well voiced, and is certainly very effective in its present position.

Messrs. Gray and Davison have exhibited an instrument which has the advantage of adaptation in its present state for immediate use in any large church, though it might we think be improved by softer reeds: this is a good organ of ordinary dimensions, well voiced, and with the exception now made, well balanced in its various parts; its removal to the eastern gallery will give us a better opportunity of hearing it. We cannot refrain in this place from expressing a hope, that the encouragement given to the manufacture of barrel organs playing metrical psalm tunes and chants will not be such as to tempt future exhibitors to spend time and trouble in these most detestable substitutes for living players; we have in our view now a small organ of this kind by the same makers, with three stops and three barrels, setting some dozen or twenty of the tunes usually sung to the *Tate and Brady Psalms*. For our own part, we think that this make-shift can never be excused or tolerated in divine service. We have not yet heard the Autophon, in the north gallery, which professes to be a great improvement upon the barrel organ.

We now cross the building to our favourite instrument, the organ enclosed in a plain small box in the south transept, by Hill and Co. Here we have the mechanism of these unrivalled builders thrown open to view, challenging criticism and inviting inquiry; the finished execution of the work, and the delicacy and refinement of the tone, as well as the vigorous and powerful effect of the peculiar trumpet stop or tuba mirabilis, the invention of these builders, to which all the rest of the stops serve as a delightful and well sustained accompaniment, combine in our judgment to place its manufacturers in the highest rank of organ builders in this or any other age and country.

The tuba mirabilis is a trumpet stop of unusual power, having its own wind chest, and a pressure nearly three times as great as that of ordinary organs, by which means a thicker tongue or metallic reed can be used, and the tone consequently freed from that blurring and buzzing effect too common in reed stops. It was invented some years ago in the attempt to provide a musical caution signal for rail-roads, and first used in the great organ built by Messrs. Hill and Co., in the Town Hall, Birmingham.

This stop, though too loud for most churches in choral accompaniments, might, we conceive, be employed with great effect in cathedrals and other large churches on grand occasions, and would be most effective in processions, (such as the entrance of the archbishop and officers of state at S. Paul's,) or other solemnities, when the singers

and the organ are necessarily at a considerable distance from each other. It is also a delightful solo stop for occasions of joy and rejoicing.

The pneumatic improvements have been applied to the draw stops in such a way that by means of a double set of keys, precisely like those used to play the instrument, one below the other, any stop may be drawn or closed with as light a pressure as that of the manuals themselves—small brass registers marked with the name of each stop occupy the space between the upper keys which open and the lower which shut them—the position of these labels shows at a glance what stops are open and what shut.

The whole instrument consists of a set of wooden pedal pipes, a great organ inclosed in a general swell, and another swelling organ within; the voicing of the whole, and the harmony of the various parts is very fine. We confess we should ourselves have liked to have heard this organ tuned on the principle of equal temperament, now universally adopted in Germany and, we believe, other parts of the Continent of Europe.

We may close our observations by expressing a wish that real organ music were more generally played upon these noble instruments; and that the performers would give their auditors credit for a higher taste in these matters than they at present seek to gratify in the selections of music ordinarily played; the real merit of the instruments would in this way be more thoroughly appreciated, the tastes of those who understand the subject less offended, and the public in general, (if not more benefited,) certainly no less gratified.

THE ARCHDEACONS OF LONDON AND MIDDLESEX.

OUR readers will remember the sinister prominence into which the Archdeacons of London and Middlesex were thrust at the beginning of the late panic, and their equally sudden obsecuration. At length the oracles have spoken. The clergy have been charged and the concentrated artillery discharged. First spoke the county dignitary.

“Another favourite study, which under happier circumstances would have been safe and harmless, had at this time a tendency to heighten and to spread this Romanizing fever: I mean archæology or ecclesiology, the investigation of mediæval art, the study of mediæval taste, ornaments, and ceremonies. These objects form, no doubt, an interesting manifestation of the human mind; they illustrate the history of the Church; they explain our own ritual: but the Romanizing propensities which had arisen from other causes, were not likely to be diminished in young and ardent, and more particularly in female minds, when they began to copy missals and brasses, and to display their intimacy with the mysteries of ecclesiastical and rubrical antiquity, copes, albs, and tunicles; lecterns, eagles, and ambos; rood-screens, stone altars, and lights before the Sacrament; crosses, crucifixes, Madonnas, and the holy chrism. They forgot the superstitious uses to which these undoubtedly interesting and often highly tasteful works of art had been perverted, and they became most inconsiderately desirous, in all the ardour of a new attachment, to introduce them, together with unauthorized bowings and genuflexions, into the modest ritual of our own reformed communion.”

This flourish of the Archdeacon's seemed to us to partake of the figure of speech known as *rigmarole*. It comes indeed upon us with a stale savour, seven years old, of a certain sermon in which the perpetual curate of Cheltenham immolated us upon the altars of the fifth of November saturnalia. Of the phraseology of his brother dignitary's charge it is not yet our privilege to be able so precisely to speak, for by an accident exceeding in grotesqueness any thing history records, not excepting the day in the Irish House of Commons when Sir Boyle Roach picked up a member's foundling speech and delivered it to his face, the charge that was in existence at the Charter House, was in existence and under perusal during the service at S. Sepulchre's, and in existence again at the Charter House, was just at the moment of intended parturition in infinite space. This accident had the effect of converting what was intended as a solemn and withering denunciation into a racy joke, and has saved us some toil. To be sure the Archdeacon delivered himself of an extempore resumé of lost creation, chiefly noticeable by a vituperation of what he called "*chancel worship*," a phrase sufficiently remarkable, falling from an officer whose duty has nothing at all to do with doctrine, and every thing to do with the maintenance of "*chancels* as in times past." When the genuine document is printed, if printed it ever be, we may notice it, or we may not: in the mean time, when we recollect the menacing things which were predicated some little time back of a crusade to be conducted by the Archdeacons of London and Middlesex; and when we recall how this crusade commenced in S. George's-in-the-East and terminated in a game of hide-and-seek in S. Sepulchre's, we have abundant reason—not to be uppish and not to be mirthful, provocative as the event is of both feelings,—but to be deeply and sincerely thankful for such a termination of such peril.

THE ARCHITECTURAL ROOM OF THE ROYAL ACADEMY. 1851.

THE Royal Academy has at last dealt openly with architecture. After having year after year mocked it with the compliment of a room, from which it has filched more and more every time; it has now fairly banished it to the Octagonal Room, commonly known as the condemned cell. Its pretext is of course the poorness of the exhibition generally, as if such *mala fides* as that which it habitually manifests towards one of the three arts, which it was instituted to sustain and foster, could have had any other effect.

The good taste and expediency of choosing this year for showing the world what the English notion of an exhibition of a Royal Academy of Architecture is, need not be particularly pointed out.

Among the new designs which come within our province is 245. The church of S. Mary-le-Moor, Cadmor End, Oxfordshire, by Mr. R. Hawkins. A pretty little structure, of however a too early

character, very First-Pointed, with a tinge of Middle-pointed in the chancel; the plan is a nave and chancel, with stone bell-gable. The arrangements, we have heard, are to be correct.

248. The church of S. Thomas, Newport, Isle of Wight, about to be erected from the design of Mr. S. W. Daukes. Mr. Daukes is certainly in luck's way, for after his liberties in former years, in the contracted space of the cell he has two productions. The church before us is an aspiring mass of gables, which would do very well for a Roman Catholic one, where each would symbolize an altar, but are rather out of place here; the style is Middle-Pointed; the tower is an attempted translation of the late Kentish type into remote Middle-Pointed.

261. View of the new church now being erected at Hampstead, by the same, is very much in Mr. Daukes' manner.

254. The altar screen of Winchester Cathedral restored, by O. B. Carter. We demur to "*restored*." There are statues to be sure represented where there were statues before—but such ones! and the vestiges of the Great Rood are purposely obliterated.

264. Interior view of S. John's Church, Holbeck, Leeds, founded by James Garth Marshall, Esq., M.P., and Henry Marshall, by Mr. G. G. Scott, is really not worthy of the architect of Bradfield and the Nicolai Kirche. It is a reproduction of the Temple Church, with Middle-Pointed east windows. The distinction between chancel and nave is minimized. We must also remonstrate with Mr. Scott for 268. Exterior view of proposed parish church of West Derby, Liverpool, and 313. The interior of the same. It is a cross church, with galleries in the transepts, and too cathedralesque outside. The west window is heavy. When Mr. Scott can build as he does at Hamburgh and at Bradfield, it shall not be our fault if he does not always do so.

265. Interior view of the new church at Wickham Bishops, by Mr. E. Christian, shows a First-Pointed structure of no remarkable character with semi-ritual arrangements.

267. The north-west view of the new wing forming the completion of the house at Adare Manor, Limerick, now in progress, for the Right Hon. the Earl of Dunraven, by Mr. P. C. Hardwick, is very picturesque, minus a queer oriel.

269. Entrance gateway, by Mr. W. Drew, is a horrid attempt at secular Pointed.

277. Design for a church, by Mr. R. H. Potter, is a not particular Middle-Pointed design, with a tower surmounted by an infelicitous octagonal apex stuck at the side.

Mr. Vickers' church near York and Mr. Street's for Hobart Town we have already criticised.

Of 301, the exterior of S. Edward's Church, Romford, Essex, erected from the designs and under the superintendence of Mr. J. Johnson, we can hardly judge by the design. It is spacious and well meant, and the work of much zeal and care on the part of the incumbent.

Mr. Johnson also exhibits 310. S. Saviour's Church, Walmer Beach, Kent, an apparently pretty revival of the Surrey-Sussex village type with a wooden spirelet, but an east window with a hood which

looks painfully heavy in the design, and 312. Christ Church and Schools, Stratford-le-Bow, Essex, a church of more pretensions, having its three gables, but promising we fear to be very heavy.

307. S. Mark's Church, Albert Road, Regent's Park, 'now erecting, by the exertions of the Vicar of S. Pancras and a local committee,' by Mr. F. Little. *Fœnum habet in cornu*. It is redolent of local committee. A less happy jumble of First and Middle-Pointed it has seldom been our lot to witness.

308. New church at Gravesend, now erecting from the designs of Mr. F. Hyde, is an utterly unreal cross church, with a heavy central tower. The north side of the nave alone boasts of two turrets, with pyramidal cappings. How many there may be elsewhere the drawing does not show.

319. Design for a parish church, by Mr. C. A. Gould, is an unarchitectural and unritual jumble of a cathedral and a parish church.

At least there are fewer mere landscape water colours in the architectural department than usual.

THE PLAIN CHANT.

The Plain Chant of, 1. The Order for Morning and Evening Prayer and the Litany. 2. The Office for the Holy Communion. 3. The Chants or Tones adapted to the Venite, &c. London: F. and J. Rivingtons, 1851. pp. 58.

AMONG the many clear intimations contained in Holy Scripture, which the present very literal and practical age does not shrink from explaining away and setting aside, must be included all (and to a thoughtful mind it is no little), that promises to the ear any enjoyment in a future world. The eye has her undoubted portion. Everything relating to "light," and "glory," enters largely into the conception of each. But the same method of interpretation is ruled not to hold good as regards the kindred sense. To imagine *real* delights that "ear hath not heard," *real* songs of the heavenly hosts, *real* sounds such as are ever represented to have been caught up by those to whom the gates of heaven have at any time been momentarily unlocked,—to imagine these, is in our day reckoned material, sensual—is to indulge a grovelling spirit, at the cost of all that is exalted and pure. We are not about to combat such a notion. We are persuaded that it needs only to be brought clearly into view. Mole ruet suâ. But one immediate result of this cast of thought is, an abiding conviction among many earnest-minded persons, that such gratification is an unholy thing, and ought never to be suffered to intrude itself into the services of the sanctuary.

And while this firm persuasion remains, the Choral Service will never long maintain its ground. With these persons we may, we must in time, win their hearts by its intrinsic beauty; but it will be against their consciences. They will be possessed with the thought that they

are ever being betrayed into a sin ; and this, because they are haunted by one side only of that dilemma which so perplexed S. Augustine in estimating the temptations of the ear.¹ The remedy for this we look for hopefully in the truer appreciation of all spiritual things which a higher standard of contemplative and practical life, together with a more reverent acceptance of the words of Holy Writ, cannot fail to engender amongst us.

We have been led into these remarks by the attack which is now being made from all quarters upon the object to which the work standing at the head of these pages is devoted, viz., that of giving back to the Church generally, yet with efficiency, her lost tones of prayer and praise. With that object, there is no need for us to express our earnest sympathy. And we rejoice to add, that on the little less important point of the *manner* in which its attainment is here sought, we find much that we can accept with gratitude. The compiler, is particularly careful to insist in his preface upon its being "The primary duty of the Clerk or Clerks, Choir and choristers, to lead the people in those portions of the service in which it is their duty to take part"; for which purpose, every word is to be recited "distinctly, deliberately, evenly, and with attention to the rhythmical, grammatical, and rhetorical pauses, in order fully to exhibit the sense." And the further caution is added, "But careful practice only, by the choir, can secure a distinct enunciation, and efficient leading of the congregation." No minuteness of notation can supersede the necessity of this. If we spare our choral readers many a long sentence upon the *importance* of these few words, we hope that they will repay our forbearance by *acting upon them*, which is the only way to overwhelm with confusion the authors of the grave accusation now alleged of the "unintelligibleness" of such "mummeries." It is the Preface of eight pages that we are inclined to consider the most valuable portion of the pamphlet before us ; not that it contains much that is new to those who are not wholly inexperienced in such matters ; but that it embodies several such simple rules so tersely put as almost to ensure the reader's attention to them. But there are several points which we think require reconsideration. For instance, the practice referred to, and almost recommended, in sec. 20, of divesting the service, first, of the Harmonies, and then of all its inflexions and accents on fast days, in proportion to their obligation, ought to be thoroughly canvassed as to its *principle*, before it is adopted in any church. We have grave doubts of its propriety ; and at any rate, if adopted, care should be taken that the service may still preserve its strictly choral character, by adhering to the musical "reading" of the monotone, instead (as is often now the case) of its ordinary conversational substitute. The plain song of the Litany is given from Merbecke, but the variations from this, adopted by Tallis,

¹ Conf. Bk. x., §§ 49, 50, p. 210, Oxf. Tr. The whole passage is well worthy the attentive consideration of all that meet with this difficulty. We can only give the brief summary on the side of which we are speaking, where after deciding in *favour of Church Music*, S. Augustine says, "Yet when it befalls me to be more moved with the voice than the words sung, I confess to have sinned penally, and then had rather not hear music."

for his Harmonies, are thrown into an appendix; amongst which we were well pleased to recognize the notation of the Agnus Dei and the Kyrie Eleison, &c., as it still remains in the Litany of the Roman Missal, to their English form; and this makes us curious to know whence Tallis's "We beseech Thee to hear us, &c.," is drawn; whether from the Sarum Processionale or not. While speaking of the Litany, we may mention, that the variation in the earliest copies of Mr. Dyce's *Common Prayer with Plain Tune*, from the ordinary chant of the Litany, the authority for which is asked in sec. 10 of the Preface, was an accidental error, which received an almost immediate correction.

We now come to what, did it but fulfil its promise, would be the most useful part of the work; but, as it stands, it is, to say the least, a failure. The idea, we confess, is ingenious. "The chants or tones adapted to the Venite, the Hymns, the Canticles, and the occasional Psalms and the Creed of S. Athanasius," are thus disposed:—the so-called endings of each tone are divided into two classes, (A, B,) and printed on the upper halves of alternate leaves; all the words are similarly arranged for each class, and printed on the lower halves of the leaves; then, by the transverse bisection of each leaf, any upper half page of music is to be fitted to any lower half-page of words in the same class. So far, so good; but theory and practice have long been at variance. In this case we have taken some pains to try the plan, but we cannot boast of being much nearer than we were on our first attempt towards applying any particular ending above to successive verses below. We were about to say that we should, but our ears remind us that we should *not*, like to be in choir with a dozen boys, using the book for the twentieth, aye, or the fiftieth, time. As far, at any rate, as young choristers are concerned, we are convinced that it is useless. And we say this with regret; for such a result as the power of adapting canticles, one and all, to every ending of the tones, is a great desideratum, and, we may add, a great difficulty. Mr. Helmore has drawn the sword upon the knot by making a book—small, it is true, but still a book—of some two or three endings apiece; while there is no disguising the fact, that some thirty endings, set to each of the five daily canticles, rivals the Psalter at once.

But, on the other hand, if we do want such a work, we do not want such chants as are here given occupying a place in it. The title pompously sets them forth as "*The Chants or Tones.*" Happily, the preface had prepared us for a few eccentricities in the following words:—"In applying some of the more expanded forms to very short verses, it becomes a difficulty to preserve a *due* regard for both objects. Either many notes must be assigned to a syllable, or some mode of abbreviation must be adopted. The former course is thought by some persons obligatory, because more invariably conservative of the precise notes of the chant; the latter by others preferred, on the ground that it suits better with the peculiar requirements of the English language, and is more consistent with a due expression of the sense. . . . The course here taken is to indicate an abbreviated form of the chant for such short verses, . . . while there is nothing to prevent the use of the chant at full length by those who prefer the complete form." Such a

liberal offer of "tones," of all sorts and sizes, irresistibly reminds us of the French schoolmaster, whose parting question to a confiding parent, after entrusting his boy to his care, was as to the religion he was to be taught, for "*Je connais toutes.*" It is in complete conformity with the above temper of mind, that our compiler has an eye to other than "*the chants*"; for he states that the "former arrangement" (Class A) *also* corresponds to any chant of the modern form. We are not surprised, therefore, to meet with faulty mediations and curtailed cadences overwhelming our old treasures. From this censure, however, we gladly except the second tone, which is at length recovering its proper shape. We remember that, once upon a time, the Newtonian doctrine of ultimate ratios afforded us much amusement in our ignorance. It may be the same cause that now produces the same effect, as we regard the *limit* of the first tone which we lay before our readers:—Intonation, (given at the commencement only of the psalms for the day,) E flat, F; reciting note G, mediation G G; reciting note again G, cadence G G. Really it is hard not to fancy that there must have been some confusion in the writer's brain, as there would surely be in the hearer's, between tone 1 and one tone. Once more, after giving voice harmonies for the plain song of all the responses, we find that "harmonized organ accompaniments to the chants are alone recommended for adoption; the character of the harmony used being determined by the character of each verse." We have not space, nor our readers patience, for discussing either of these points; perhaps the varying of the harmonies may be left to individual taste, but we are persuaded that the other will not stand examination. It is of much consequence that the plain song should be in unison; the first thing to ornament is the Psalms.

One word more on the whole subject; and as this is not to the congregation or choir, but to the Priest, it shall come with the authority of the Church. Thus runs the twelfth canon of Cloveshoo (A.D. 747):—"That Priests do not prate in the church, like secular bards, nor dislocate or confound the composure and distinction of the sacred words by a pronunciation like that of tragedians, but follow the plain song or holy melody, according to the custom of the Church. Let him who cannot attain to this, simply read, pronounce, and rehearse the words, as the present occasion requires."¹

In conclusion, we must express our great regret that a writer, whose theory, as expressed in the preface of this pamphlet, and especially in his former work, the "Practical Remarks on the Reformation of Cathedral Music," has so much that we can most highly approve of, should prove so much less commendable in practice.

¹ J. Johnson's "Laws and Canons of the Church of England," vol. i. p. 248, Ed. Oxford, 1850.

THE MEANING OF THE WORD "READ" IN THE RUBRICS.

To the Editor of the Ecclesiologist.

SIR, — Agreeably to a suggestion contained in your number for April last, that you would form a channel of communication with those on whom it may ultimately devolve to maintain the Church's rights in respect of her musical services, by which any hints or arguments that might occur to private individuals in support of those rights might be transmitted, I beg to forward to you a few instances which I have noted of the usage of the word "*read*," in the canons and rubrics, which when compared with other canons and rubrics, and sometimes even with another part of the very same, afford a demonstrative and irrefragable proof, that so far as any authority to forbid musical recitation, is attempted to be derived from the numerous directions that parts of the service should be "*read*," the attempt totally fails:—" *Read*," being incontestably used in the sense of recitation, musical, or otherwise from the book, and expressly including what is elsewhere directed or permitted to be *sung*.

I am, Sir,

Your obedient Servant,
S. E.

"Reading" includes "singing."

"The litany to be *read* on Wednesdays and Fridays."—Title of Canon XV. "The litany shall be said or *sung* when, and as it is set down in the Book of Common Prayer," &c.—Canon XV. "Here followeth the litany or general supplication to be *sung* or said after Morning Prayer," &c.—Rubric prefixed to the litany.

"All manner of persons then present shall reverently kneel upon their knees when the general confession, *litany*, and other prayers, are *read*."—Canon XVIII.

"Then these five prayers following are to be read here, except when the *litany* is *read*."—Rubric prefixed to the prayer for the Queen's Majesty.

"The service in this Church of England these many years hath been *read* in Latin."—Concerning the service of the Church:—(it being certain that so long as the service was performed in Latin, it was done in the way of musical recitation.)

"The number and hardness of the rules called the Pie . . . was the cause that . . . there was more business to find out what should be *read* than to *read* it when it was found out."—Ibid. (The same remark being applicable.)

"The order how the Psalter is appointed to be *read*."—Title to the direction prefixed to the Prayer Book.

"The Psalter shall be *read* through once every month."—Direction.

"The same Psalms shall be *read* the last day of the said months, which were *read* the day before."—Ibid.

"The 119th Psalm . . . is over long to be *read* at one time . . . at one time shall not be *read* above four or five of the said portions." Ibid.

"The Psalter or Psalms of David pointed as they are to be *sung* or said in Churches."—Title page to the Prayer Book.

"Then shall be said or *sung* this Psalm following, except on . . . the 19th day of every month, it is not to be *read* here, but in the ordinary course of the Psalms."—Rubric prefixed to the Venite.

"Then shall be said or *sung* the Psalms in order, as they are appointed."—Rubric before the Magnificat.

"Excepting only such days as the Creed of S. Athanasius is appointed to be *read*."—Rubric prefixed to the Apostles' Creed.

"Upon these Feasts . . . shall be *sung* or said at Morning Prayer instead of the Apostles' Creed this confession . . . commonly called the Creed of S. Athanasius."—Rubric prefixed to the Athanasian Creed.

"Then shall be said or *sung* the Psalms, &c. or else this Psalm, except it be on the 19th day of the month, when it is *read* in the ordinary course of the Psalms.—Rubric prefixed to the Cantate.

ANGLICAN KALENDAR ILLUSTRATED.

The Kalendar of the Anglican Church Illustrated. Oxford and London: J. H. Parker. 1851.

THIS is a good idea, and executed with some success. The book contains an account of the "Clog Almanacs," with an explanation of their symbols, and also a notice of every saint, or fact, commemorated in the present Kalendar. This—a delicate task—is undertaken, as the editor says, in an "archæological, not a theological" spirit. The pages are adorned with very numerous woodcuts, illustrative of the Kalendar,—some from stained glass, some from painted rood-screens, some from embroidery, or MSS., or brasses, or sculpture; and some—far too many—from a most unworthy and commonplace series of "Illustrations to the Prayer Book, by G. L. Smith, 1772." We cannot imagine how the editor can have gone to this source for any of his woodcuts.

Part II. contains an account of the saints "Whose images are most frequently met with, or who have churches named in their honour, in England," (p. 4) with an appendix—which is a real contribution to Ecclesiological literature—on the Dedications of English Churches. A Third Part discusses emblems and symbols in ancient and mediæval art.

We noticed several slight blunders which may be altered in another edition. The famous statue of S. Cecilia is referred to (p. 140) as being "at Trastevere," as if that were a place. It should be in the church of S. Cecilia in Trastevere at Rome. Again the account of O

Sapientia (at p. 151) is incorrect. The editor clearly thinks that *one* and the same anthem was sung from this day to Christmas. And he is wrong also in saying (p. 160) that "Palm Sunday is sometimes called Passion Sunday." It is the Sunday before Palm Sunday that is so called. Once more the curious embroidery at Steeple Aston, of which a sketch is given, is evidently incorrectly called "an altar-cloth." It is probably an ancient cope. These inaccuracies become of importance when occurring in a book likely to be useful as supplying popular information.

We do not remember any church, dedicated in honour of S. Olave, so near the *north* end of London Bridge as to justify the writer in saying (p. 313) that there is a S. Olave's "at the two extremities of London Bridge." But this does not detract from the interest of this, too short, part of the work, where the author makes a beginning on a subject much in need of examination; the reason for the more prevalent dedications of our old churches.

ON THE ROMANESQUE STYLE IN CORNWALL.

(A Communication.)

It is a well-known fact, that by far the greater number of the Cornish churches were rebuilt in the latter part of the fifteenth century, and the beginning of the sixteenth. In consequence of this, the relics of churches of the preceding ages are comparatively rare. Although the majority of the Cornish churches are of a debased character, still there are among them, for the period, some few very fine buildings; for instance, of Third-Pointed, S. Petroc, Bodmin; S. Austin, at S. Austel; S. Mary, at Callington; S. Nicholas, Fowey; and S. Martin, Liskeard; and the churches of S. Mary Magdalene, Launceston; and S. Mary the Virgin, Truro, can scarcely be equalled by churches of the same date, viz, Tudor Third-Pointed, and very late in the sixteenth century. But it is of the relics of the Romanesque style, which have been spared as yet, that I propose to give some account. The principal of these occur in the following churches:—S. Symphorian, Tintagel; S. Symphorian, Forrabury; S. Knet, Lesnewth; S. Lantey, Landewednack; S. Melorius, Milor; S. Cleer; S. Anthony in Roseland; S. James, Kilhampton; S. Morwenna, Morwenstowe; S. Nicholas, Saltash; S. Uny, Lelant; S. Michael, Carhayes; S. Martin by Looe; S. Ninian, Cury; S. Cleder; and S. German's.

By far the most ancient and curious church in the county, and that which I have placed at the head of my list, is—

S. SYMPHORIAN, TINTAGEL.—Here are examples of every style, from the earliest Romanesque, to the latest Third-Pointed. The oldest portion is the chancel, which evidently retains in its entirety the shell of the ante-Norman church; there are later windows in it, which are insertions, but the north side displays the original façade of two win-

dows, alike in all respects, and a doorway. In the south wall are the remains of another similar window. At the east end of the chancel, behind the high altar, still remains, in a very perfect state, a Lady Chapel; the only example I know of in the county. In its eastern wall is a small round-headed window, of ante or early Norman date, widely splayed within; beneath which is a stone altar, the mensa being perfect. Above the altar are two mutilated brackets of stone, one on each side of the window. The pillars and arches in the chancel are Norman, and a curiously carved stone bench surrounds the south transept. The doorway of the south porch is a good plain Romanesque one; it retains its original door, a panelled one, divided into twenty-four compartments; and (apparently) its original iron work.

S. SYMPHORIAN, FORRABURY.—This is an exceedingly small church, and I am sorry to add in a most disgusting state. From being shut up all the week, except on Sundays, the smell which arises from damp and various causes, and pervades the whole of the interior, is most noisome and offensive; the pews also are of a most abominable character, yet there still remain on the south side of the nave alley, eight or ten very fine Third-Pointed benches of oak, richly carved. The church is cruciform, and the transept arches and responds are Romanesque, but almost obscured by repeated coats of whitewash. In the north wall of the chancel are the remains of what appears to have been an ante-Norman arch.

I am now going to digress from my subject, in order to mention a curious fact with respect to this church. I noticed when on my visit to the church, that, although the grave stones and mounds were very thickly packed together in the south and east sides of the burial ground, there were no graves of any kind on the north and north-west sides; I guessed the reason of this, but in order to be quite sure, asked the Rector the cause of so curious a circumstance. He replied that the people, one and all, refused to allow any of their relations or friends to be interred on the north or north-west sides of the church, neither will they on any account break through this custom, although the south side of the ground is inconveniently crowded. There is a large plot on the north, without a single grave; and that the reason of this is, that they *firmly believe* that Satan has full possession of that part, and holds it under a spell; wherefore there are no graves there to this day. I remember reading in the Review (for I have not read the Sermon) of the Rev. F. Close's extraordinary 5th of November Sermon, in *Ecclesiologist* vol. iv., an attack on the mere mention of this thing in the *Ecclesiologist*. Here is a village where the peasant people would stare at him and think him profane at the very mention to them of any scepticisms about that which they firmly believe.

S. KNET, LESNEWTH.—There are very considerable Romanesque remains in this church. The arches and pillars which connect the south chancel aisle with the chancel and south transept, are of Romanesque date, and singularly massive. The corner pillar is round, with a boldly moulded capital, ornamented with the cable moulding, and a circular base resting on a square plinth. The responds are very simple, and consist merely of pieces of wall, with chamfered edges, and having im-

posts and bases corresponding with the capital and base of the detached corner pillar. The arches are quite plain and round. In the north transept I noticed a small round-headed window of rude workmanship in the east wall: on the exterior it is as plain and devoid of ornament as possible, but in the interior it is widely splayed by boldly moulded arches.

S. LANTREY, LANDEWEDNACK.—Under the south porch of this church is a fine Romanesque doorway; till lately it was covered by whitewash and plaister, but these abominations having been carefully removed, the doorway was discovered in a very perfect state, and the mouldings, &c., looking sharp and fresh as if just cut. The entrance, which was very large, has been built up in Third-Pointed days, and a small but fair doorway pierced beneath the ancient arch, having spandrils ornamented with foliations, and the arch and jambs well moulded. The outer row of mouldings is composed of rich zig-zag, within which on a recessed band are circles, &c. containing crosses and other emblematical devices. There is a key stone, and below it a pedestal for an image, but this has been unfortunately removed. One of the shafts below has also been taken away.

S. MELORIUS, MILOR.—The south doorway here is a very fine specimen of the style, and of elegant proportions. The round arch is boldly moulded in rounds and hollows, in the outermost of which latter are a series of bosses placed at intervals. The whole of the arch is filled by a stone tympanum, having on it a circle containing a Greek cross. Beneath this is a square doorway, surrounded by a double band of rich zig-zag work, skilfully managed, in each corner of which, in the inner row, is a boss, which produces a very bold and good outline. The external arch is supported by a round shaft on each side, with good capitals. The door is a modern affair, and very ugly.

S. CLEER.—On the north side of this church is a small but handsome Romanesque doorway. The outermost moulding consists of a broad band of the zig-zag, within which are a succession of rounds and hollows, deeply cut. There is a plain shaft and capital in the jambs on each side.

S. ANTHONY IN ROSELAND.—This is a very elegant church, cruciform, and with the exception of the two westernmost bays of the nave, which are Romanesque, of the First-Pointed style. The western bay of the nave is at present plain and in a dilapidated state, (this church is now being restored in a satisfactory manner;) it has one small and plain Romanesque window in the north wall; but in the second bay eastwards, on the south side is a noble Romanesque doorway. The hood is plain, and terminated in heads; within it is a double row of zig-zag, and within that, recessed, a row of semicircles, each having some varied ornamental device within it. The inner arch is plain and chamfered, and has on one of its stones a circle containing the Holy Lamb and banner. This Lamb is remarkable, for having its wool represented in a fleecy and natural manner. There are shafts with good capitals in the jambs.

S. JAMES, KILHAMPTON.—Here also is a fine doorway. The outermost order is ornamented with a single row of the zig-zag; the inner-

most with a number of curious beak-heads placed at regular intervals ; and the middle order by a double row of the zig-zag moulding. These orders are supported by shafts. Over the doorway is a comparatively modern inscription :—"PORTA CÆLI 1587."

S. MORWENNA, MORWENSTOWE.—The porch of this church, (with its external and internal arches,) is of Romanesque date. The external arch has a rich band of the zig-zag ornament, and a hood-mould of roses held in the mouths of animals. Above the doorway are carved two crocodiles, from the mouth of each of which a chain issues, surrounding a lamb. The inner arch, with the exception of the jambs and lower parts, which are plainer, very much resembles the Kilhampton example, and has, like it, a band of the beak-head ornament.

S. NICOLAS, SALTASH.—The tower of this church, the basement story of which opens into the interior after the manner of a transept, is of early Norman, if not of ante-Norman architecture. It is connected with the church by an arch obtusely pointed, but this does not appear to form part of the original construction ; it has no buttresses, and no stair turret, and it is covered with rough cast, and built of rubble. The lower story has but one window, a long round-headed one in the north wall, very widely splayed in the interior. The second stage has one similar light on each face. The uppermost stage has on each face two small square-headed slits rather than windows. This stage is crowned by a very low pyramidal roof.

S. UNY, LELANT.—At the west end of the nave, between it and the south aisle, is a plain Romanesque arch, supported by a round pillar on one side, and by a respond of corresponding form on the other ; this is evidently a relic of the Romanesque arcade, and it is a solitary one. The arch is constructed of a kind of brick, now somewhat decayed, and almost black.

S. MICHAEL, CARHAYES.—There is a plain doorway in this church of very early Norman date. The arch, which is round, and very rudely carved, rests on either side on a rude impost, resting on abutments of wall merely. The doorway is square, and on the tympanum is a representation of the Lamb and Cross, but the head of the lamb is gone.

S. MARTIN'S BY LOOK.—Here is a fine Norman doorway, similar in many respects to those which I have already described. Its beauty and effect are, however, marred by a huge mass of masonry, presenting some distant resemblance to a buttress which has been built against it as a support.

S. NINIAN'S, CURY.—Here also is a handsome Romanesque doorway, ornamented with the zig-zag, and having shafts in the jambs.

S. CLEDER.—This church was rebuilt and restored in the year 1664. It has a very curious Romanesque font, displaying the cable moulding, and standing beside a massive pillar with a curiously ornamented capital, which appears to be coeval with it. In a valley, on the north-west of the church are the ruins of S. Cleder's holy well and oratory. It is in a ruinous state. Its extreme length is about eighteen feet, and its breadth nine feet, and there is a doorway in the north wall. The stone altar remains, having the mensa and the five crosses still perfect.

The last church on my list, once the finest of the whole by far, is the

Priory, (and in time past the cathedral,) church of S. GERMANUS, Port Elliot. It consisted of a nave with north and south aisle,¹ having a tower at the western extremity of each, and a chancel without aisles. The chancel, in consequence of the neglect of the repairs necessary for its preservation, fell to the ground immediately after divine service on a Friday, in the year 1592, and was not rebuilt. The north aisle is in a ruinous condition. The choir was standing in Leland's days, and he gives the following account of it :—" Beside ye high altare of ye same priorie in ye right hand, is a tumbe in the walle, with an image of a bishop ; and over the tumbe a xi bishops, paynted with theyre names, and verses, as token of soe many bishops beried ther, or that ther had been soe many bishops of Cornwall that had theyre seet ther." But these paintings perished with the choir.

The west front presents a fine façade ; in the centre is the west end of the nave, and on each side is a tower. The upper part of the southern one is octagonal, and the other is square. The windows in these and in the nave are small and round-headed. There is a fine west porch, having an original Romanesque gable cross on the vertex of the gable, and a gorgeous entrance doorway of the same age. The exterior of the arch is twenty feet wide, but it recedes to such an extent that the doorway within is but six feet : the hood-mould consists of leafage, &c. and is terminated in knots of foliage. There are seven orders of mouldings ; the first and outermost consists of the zig-zag, as also does the second ; the third is a plain round ; the fourth and fifth zig-zag, and the sixth and seventh plain rounds. On each side are four shafts, with good capitals and bases, and the zig-zag ornament is carried down between them in a very graceful and elaborate manner. The north aisle was divided from the nave by an arcade of six round-headed arches. The five columns (with the two responds) are round, short, and thick, having all square capitals, all curiously ornamented. The third from the west end has on it figures of dogs : the bodies being one on each side of the capital, and meeting at the corner in one head, and that a human one.

The entrance to the White Hart Inn, Launceston, is a fine Norman doorway, and was brought from the priory at its dissolution. Why is it suffered to be thus desecrated any longer ? At S. Crewene, Crowan, are some few remains of Romanesque, and also at S. Enodoc, Parish of S. Mynver. There is also a singular

¹ The south aisle is Middle-Pointed, and was fully described in a recent article on Cornish Middle-Pointed. As an example of how much at sea the last generation were in ecclesiological matters, and of the utter ignorance which prevailed of even the rudimentary elements of the science, I would mention that Rev. Jno. Whittaker, in an otherwise learned and valuable treatise on the Ancient Cathedral of Cornwall, &c. declares that this Middle-Pointed aisle was the original Saxon cathedral. Of course the difficulty of the *Pointed* windows presented itself, but he says that there are Pointed windows in the church of S. Martin's, by Canterbury, (not at all aware that they were insertions of a late date ;) and also some in an old Roman ruin. On these grounds, with evident self-satisfaction, he concludes that the Saxons used Pointed Arches, and that therefore no obstacle remained to this south aisle being the original Saxon cathedral. And these windows are Middle-Pointed, with flowing tracery ! Whittaker's book was published in the year 1804.

and uncommon doorway at SS. Manaccus and Dunstan, Manaccan. It had been so completely covered with that universal nuisance, whitewash and plaister, that, till lately, it was impossible to distinguish it from the plain wall. It was discovered by accident, however, and thoroughly cleaned. It is a very fine example, being 8 ft. 10 in. high, 6 ft. broad. The arch is semicircular, and composed of three orders, each of which recedes about 6 in. Two of these are ornamented with a *species* of zig-zag, very unlike the usual forms, and presenting an appearance which, perhaps, might be called "crimping." Above the doorway is a curious head. There are shafts in the jambs. The chapel over S. Cleer's well is also a relic of the twelfth century. There are also some remains of the same date in the church of S. Just in Penwith.

Since I wrote the article on fonts¹ which was recently admitted in the *Ecclesiologist*, some interesting examples have fallen under my notice, which, perhaps, it may not be amiss to describe in this place. They are all of Romanesque date, and are as follows:—1. S. Issey; 2. S. Piran, Perran-Zabuloe; 3. S. Cuthbert; 4. S. Symphorian, Veryan; 5. S. Rumon, Ruan Minor; 6. S. Michael, Michaelstowe; 7. S. Michael Carhayes. 1. S. Issey; a very fine font: the bowl is round, and supported by five shafts, and its sides are ornamented with curious devices, (some of them resembling anchors,) a coat of arms, and a circle containing leaves radiating from the centre, and terminated in foliage projecting beyond the circumference. 2. S. Piran, Perran-Zabuloe; this is a very curious font: it is octagonal, and has five shafts. The four exterior shafts rest against four of the sides, and on the other four are rectangular panels containing the Blessed Virgin and the Holy Babe, a representation of the SON holding an orb, and two figures, which, I suppose, are intended to represent the two remaining persons in the Blessed TRINITY. 3. S. Cuthbert; this is a very curious font: the bowl is round, but has (externally) a flat bottom, and is supported by five shafts, its sides being adorned with curious stars, &c. 4. S. Symphorian, Veryan: the upper part of the bowl of this font is square, having heads at the corners, but it is rounded off under the heads. There are five shafts, and the sides of the bowl are ornamented with crosses, and some arabesque-like decorations. 5. S. Rumon, Ruan Minor: the font consists of a circular bowl, supported on a single

¹ In that article it is stated that the font belonging to S. Martin's, Camborne, "is or *was*" at Tehidy Park. I have since been informed that it "*was*" there, but that it is now removed, not, as it ought to have been, to the church from which it was taken, but at all events to a church—the new chapel at Trevenson.

The conjecture that by "vault" the woman at Trevalga (page 101) meant "*vat*" seems not unlikely. The common people in Cornwall, and especially on the north coast, are distinguished by a very broad pronunciation; so much so, that were I asked how they would pronounce such a word as "*vat*," I should say—"vaut," which certainly sounds very much like "vault." The people in those parts are very rude: I remember when I told the woman that it was the font, she said:—"Oh, font ye call it, d'ye?" The sexton's wife must have known it was used for baptisms, and her words seem to imply that, what she called "*vat*," we called "*font*." It did not strike me at the time, but I am now inclined to believe it; and certainly, if this conjecture be a correct one, it is at least a curious circumstance.

shaft; its sides are surrounded by a species of long, flat, unmoulded zig-zag. 6. S. Michael, Michaelstowe: this is a noble font, and standing beside a tall and well proportioned pillar, the effect of the combined outlines is exceedingly fine. The bowl is octagonal, four of the sides being a great deal broader than the other four. The shaft is round, and rests upon a boldly-carved square base. 7. S. Michael, Carhayes: a circular bowl resting on a round shaft, which is supported by a square base. The sides of the bowl are ornamented with some curious floriated devices.

Tintagel church stands on the cliff, very close to king Arthur's far-famed castle, and, now in these days of sorrow and cheerlessness, the Catholic Churchman may derive encouragement and hope from this scene, for the old Saxon church has outlived its mighty, and once impregnable fellow; it has met with numerous vicissitudes, but it remains still, while the other, like the fashion of this world, has passed away. This then, and all those old Saxon churches, are existing proofs, in these times of callousness and morbid latitudinarianism and determined antagonism to all that is holy, that the Church can survive them all; and they are to me, and I doubt not to many another, petrifications, as it were, of the words of the Church's mighty HEAD:—"Thou art Peter, and on this rock will I build My Church, AND THE GATES OF HELL SHALL NOT PREVAIL AGAINST IT." "Heaven and earth shall pass away, but My Word shall not pass away!"



MR. PUGIN ON CHANCEL SCREENS.

A Treatise on Chancel-screens and Rood-lofts, their Antiquity, Use, and Symbolic Signification. By A. WELBY PUGIN, Architect. Illustrated with figures copied on stone from drawings by the author. Small 4to. London: Dolman. 1851.

WE welcome the publication of this volume, which has been long expected. Mr. Pugin has taken a very important and very wide subject, to which perhaps his letter-press is scarcely equal, although his illustrations are very valuable and suggestive. The learned Father Thiers indeed had so ably handled the whole question of the enclosures of chancels and of rood-lofts that little has been left for any modern writer beyond taking, as Mr. Pugin has done, a more popular line. Might it not have been more practically useful to have published a complete translation of 'Thiers' essays with notes and illustrations?

Mr. Pugin's treatise is a defence of the following positions, which we shall give in his own words.

"1st. That open screens and enclosures of choirs and chancels have existed from the earliest known period of Christian churches down to the present century, that they form an essential part of Catholic tradition and reverence, and that no church intended for Catholic worship can be complete without

them. 2nd. That their introduction belongs to no particular period or style, and that their partial disuse was not consequent on the decline of pointed architecture, but to the decay of reverence for the sacred mysteries themselves, as I have found screens of all styles and dates. 3rd. That closed screens are only now suited to conventual and collegiate churches in this country, the cathedrals being required for the worship of the people, from whom the view of the altar has never been purposely concealed. 4th. That those who oppose the revival and continuance of open screens are not only enemies of Catholic traditions and practices, but the grounds of their objections militate as strongly against every symbolic form and arrangement in ecclesiastical architecture, and, therefore, till they retract their opposition they are practically insulting the traditions of the Church, impeding the restoration of reverence and solemnity, and injuring the progress of religion."—p. 12.

In support of these assertions we have first a selection (less full than it might have been) of historical statements as to the fact and the theory of the enclosure of choirs, concluding with some new (to most readers) and very interesting constitutions of S. Charles Borromeo, relating to the position and size of screens of the choir and of the high altar. And then Mr. Pugin has given accurate descriptions, in many cases made still more plain by his drawings, of an amazing number of actual screens, existing or destroyed, in nearly all the countries of Europe: in Italy and Spain, and Germany and Flanders, France and England. This part of his work is a mine of information on the whole subject. He concludes with graphic descriptions in a narrative form of the four classes of Ambonoclasts—the Calvinist, the Pagan, the Revolutionary, and the Modern, the latter being, in other words, a portrait of the oratorian, or rather the disciple of the critics of the *Rambler*. Mr. Pugin has reason to be indignant with the latter class, and we ourselves are their steady opponents on all principles of taste and reverence, but we think his sarcastic ridicule of them is sometimes too bitter and his language sometimes too violent. And while the quarrel among the Anglo-Romanists is not our concern, we are bound, agreeing so much as we do with Mr. Pugin in the principles for which he so vigorously contends, to express our regret that his volume contains any passages like the following: "Screens are, in truth, the very least part of the cause of their animosity to the churches of their fathers, for if any man says he loves Pointed architecture and hates screens, I do not hesitate to denounce him as a liar."—p. 3.

Having performed this unwelcome part of our duty, we gladly turn to the notice of some of those bold and honest statements which distinguish Mr. Pugin's writings, and which from their *trenchant* character and inherent truth and common sense have often convinced even ill wishers of the force of those "true principles" of which he has so long been the supporter. Such, for example, is a vehement denunciation of the church of the Madeleine, at Paris, on p. 2. Such again is the following *argumentum ad hominem* against those who decry a Pointed church while they defend and propose to imitate the Basilican arrangement.—

"Those who complain of not being able to see in a Pointed church should have assisted at an ancient service in a Roman basilica; the altar surrounded by pillars sustaining veils and curtains, and covered by a ciborium, was placed

in *front* of the celebrant, of whom nothing could be discerned by the congregation except an occasional glimpse of his head; the space behind the altar was reserved for the bishop and his presbyters, while in front was the choir for those who sung, walled round to a considerable height, averaging five feet, and within, or occasionally outside, this space, were the ambones for the epistle and gospel, marble rostrums, ascended by steps, and usually of large dimensions; moreover, the basilicæ were constructed with aisles, like pointed churches, so that not one-tenth part of the congregation could have seen either the celebrant or the mensa of the altar. And although it does not appear that the Latin church has purposely excluded the sight of the altar from the people, yet from the beginning the canonical arrangement of her sacred edifices has had the practical effect of cutting off its view from a very large portion of the assisting faithful."—pp. 6, 7.

Again, Mr. Pugin is exceedingly happy in comparing the "all-seeing" principles, (as he calls them,) of the Oratorian school with the "all-hearing" principles of popular Protestantism, which have made so many argue that the only true idea of a modern church is an *auditorium*. This parallelism, with the parallel effects of the two principles, will be found worked out in various parts of the treatise.

The following observation is very true, and, properly considered, throws much light on many perplexing choir arrangements in Italy. "The *close* screens belong properly to the choir, rather than the altar, as in many Italian churches served by religious, the clergy sat behind the screen, while the altar is partly without, so that the celebration served for both the religious and the people."—p. 10.

We are glad to find several high commendations of Italian Pointed. Speaking of the exquisite screened shrine in the Orsanmichele at Florence, (of which there is an engraving at the end of the volume, but, as is very unusual with Mr. Pugin, quite unworthy of the original,) he says, "Like all Italian mediæval works, it is exquisitely beautiful in detail, and admirable in the sculptured enrichments."—p. 11. And again, at page 30, Mr. Pugin, after praising the screen of the Frairi church, at Venice, continues—

"Altogether, this church is another most striking example, out of multitudes of others, of the extreme fallacy and absurdity of the modern notion that Pointed architecture is unsuited to Italy and the south; and yet we hear this continually put forth in the most positive manner: and instead of men importing the grand ideas and spirit of those Italian artists who flourished in the mediæval era, we are inundated with the wild eccentricities of Bernini, or the more insipid productions of an even later school."—p. 30.

There is one thing very striking in reading the present treatise, and that is to see the exactly similar position of Mr. Pugin and his friends in the Roman Communion to that which we occupy with respect to the abuses, the discouragements, and the hopeful signs, in our own Church. It is probably a sense of this fraternity, besides the honest intention to shrink from no statement that bears the impress of truth, that has induced Mr. Pugin to take in this volume, as in his "Earnest Appeal," so liberal and charitable a view of the events at the time of the Reformation, in their deeper, as well as their ecclesiological, aspects, in their bearing upon our present state and responsibilities. We did

not notice the "Earnest Appeal" at the time of its appearance, both because its main object was beyond our immediate scope, and also because we waited, as we still wait, for the more detailed historical inquiry into the actual circumstances of the Reformation, of which that pamphlet contained a promise, which is renewed in the present treatise. But we may say that we feel confident that, whatever temporary odium Mr. Pugin may have incurred, neither he nor his cause will suffer in the long run for this upright pursuit of, and adherence to, the truth.

The following passage is on this account, very interesting, and few will deny that that difference between the Church of England and "real protestants," which is thus made obvious to the outward eye of an alien from our communion, is an evidence of a still deeper inward distinction, actually existing, however much many may try to persuade themselves, and others, that all forms of Protestantism are substantially identical.

"*Real Protestants* have always built rooms for their worship, or walled up the old churches, when they have fallen into their possession, into four or five distinct spaces, as in Scotland. But the separated church of England, though Protestant in position, in name, and in practice, has retained so much of the old traditions in her service, and is linked by so many ties to older and better times, that she naturally turns back to them with affection and reverence, and seeks, as far as her maimed rites and fettered position will admit, to restore the departed glory of the sanctuary. Few persons are aware that the choirs of three of the English cathedrals were completely restalled, and after the old arrangements, by the munificence of churchmen in the seventeenth century; moreover, the completion of some towers and extensive works date from the same period. It is a consoling fact, that the cathedrals of England retain more of their old Catholic arrangements and fittings than most of those on the continent: and as regards the fabrics, they have suffered less injury, and have preserved their original character most wonderfully. Architecturally, we must certainly admit that the Anglicans have been good tenants of the old fabrics; we must not test them by the works of preceding centuries, but by the corresponding period; and when we reflect on the debased state of design and art that prevailed, even in those countries which were nominally exclusively Catholic, we may be thankful that our great religious edifices have been so well handed down to our times, when the recognition of their beauty and grandeur is daily increasing."—p. 5.

In like manner, the shocking irreverence still too often witnessed among ourselves, may be—not justified, but, surely extenuated—by the unimpeachable testimony of a zealous Roman Catholic to similar abuses in his own Church. Thus we have Mr. Pugin, at p. 12, complaining of the "altar being turned into a hat stand": at 27, most justly denouncing the canons of Florence for the "large counting house," in which they keep choir during the winter in the north transept of their Duomo; at p. 42, abusing "the fiddlers," who debase divine service at Ghent; and at p. 101, thus summing up the present state of things:—

"Bad as was the Paganism of the fifteenth and sixteenth centuries, it was dressed out in much external majesty and richness; but now nothing is left but the fag end of this system; bronze and marble are replaced by calico and trimmings; the works of the sculptor and the goldsmith are succeeded by

the milliner and the toyshop; and the rottenness of the Pagan movement is thinly concealed by gilt paper and ribands,—the nineteenth century apeings of the dazzling innovations of the Medicean era. Cheap magnificence, meretricious show, is the order of the day: something pretty, something novel, calico hangings, sparkling lustres, paper pots, wax dolls, flounces and furbelows, glass cases, ribands, and lace, are the ornaments and materials usually employed to decorate, or rather disfigure, the altar of sacrifice and the holy place.”—p. 101.

The last cited passage is followed by a long and eloquent complaint of many of those things in the modern Roman Catholic worship, which have been found most painful and perplexing to intelligent Anglicans: for example, the practical exhibition of the devotions of the “Month of Mary;” the external (at least) representation of the cultus of S. Joseph, and the “Sacred heart.” Upon the latter subject Mr. Pugin uses far stronger and coarser language (p. 110,) than would be justifiable in any one who was not personally concerned in the aggressions of this “novel devotion.”

To return to the more strictly ecclesiological part of the book. The extraordinary interest of the many roodlofts remaining in Lubeck, and their perfect preservation by the Lutheran inhabitants of this second Nuremberg, well deserve the careful drawings Mr. Pugin has given of them. This is a new fact in Ecclesiology. So also is the view given (Plate XIX.) of the wooden screen remaining in the Norwegian timber church of Urnes near Bergen. This will throw light on the arrangement of many of our own churches, where the head of the chancel arch was, undoubtedly, often closely panelled behind the rood. And some remarkable extracts from the parish accounts of S. Margaret’s, Westminster, cited at p. 70, show plainly (as we have often contended) that the Ten Commandments were intended originally to be placed at the east end of the church, i. e. the nave, and not over the altar; probably being meant to supply the place of the defaced rood. In that church it appears that the Commandments, in the time of Edward VI. were written on cloth, “for the fronte of the rood lofte,” and the cloth was probably white, as in 1557 three surplices were made out of this same hanging.

We must make room for a description of a view of ancient London. Why did not Mr. Pugin sketch it as an illustration?

“But this great and ancient city was inferior to none in noble religious buildings; and in the sixteenth century the traveller who approached London from the west, by the way called Oldbourne, and arriving at the brow of the steep hill, must have had a most splendid prospect before him; to the right the parish church of S. Andrew, rising most picturesquely from the steep declivity, and surrounded by elms, with its massive towers, Decorated nave, and still later chancel; on the left the extensive buildings of Ely-house, its great gateway, embattled walls, lofty chapel and refectory, and numerous other lodgings and offices, surrounded by pleasant gardens, as then unalienated from the ancient see after which it was called, it presented a most venerable and ecclesiastical appearance. Further in the same direction might be perceived the gilded spire of S. John’s church of Jerusalem and the Norman towers of S. Bartholomew’s priory. Immediately below was the Fleet river, with its bridge, and the masts of the various craft moored along the quays.

At the summit of the opposite hill, the lofty tower of S. Sepulchre's, which though greatly deteriorated in beauty, still remains. In the same line, and over the embattled parapets of the Newgate, the noble church of the Grey Friars, inferior in extent only to the cathedral of S. Paul, whose gigantic spire, the highest in the world, rose majestically from the centre of a cruciform church nearly seven hundred feet in length, and whose grand line of high roofs and pinnacled buttresses stood high above the group of gable-houses, and even the towers of the neighbouring churches. If we terminate the panorama with the arched lantern of S. Mary-le-Bow, the old tower of S. Michael, Cornhill, and a great number of lesser steeples, we shall have a faint idea of the ecclesiastical beauty of Catholic London."—pp. 76, 77.

There is much more that is amusing, or instructive, enough for quotation; but we must forbear. The conclusion of Mr. Pugin's book is, in one sense, by far the most valuable. He there treats—of course, with reference to the wants of his own Communion, but *a fortiori* also of ours—of the "modifications and changes" that may be necessary in modern Pointed churches. These involve the abandonment of the *claustral* type of choirs, where the cathedrals are used parochially, and the adaptation of all churches, by means of open screens, "for a great body of people assisting at the sacred rites." (p. 119.) We must make room for the next extract in full:—

"The next important point is the arrangement of the chancels, that they may be perfectly adapted for the easy access and egress of large bodies of communicants, which have greatly increased since the middle ages. The chancels of all large town churches should be continued either like apsidal choirs, or taken out of the body of the church, with the aisles continuing eastward on either side, and terminating in chapels; thus permitting the free egress of those who have communicated without returning through the holy doors. This arrangement is not of any importance in country parishes, where the number of communicants is necessarily limited, and where the elongated chancels may be retained; but in great towns it is almost indispensable. And this leads us to another matter of considerable importance. Almost all the pointed churches that have been erected in towns, have been taken from examples in the country villages; and although low churches, built of rubble walls, with broach spires, look most beautiful and appropriate amid cottages, elm trees, and rural scenery, they appear quite out of place when transplanted among the lofty mansions and scenery of a great city. A church has recently been erected in London, the design of which *per se* is exceedingly pleasing; but instead of the sky line of the gable roofs, we have the attic story, and Roman cement balustrades, and hideous chimney-pots of an adjoining terrace rising above them.

"In all ancient cities where the houses were lofty, the churches were the same,—as at Antwerp, Bruges, Ghent, Lubeck, Ratisbonne, Nuremberg. There are houses in the old towns whose gables are much higher than are our first-rate houses, but the churches rise far above them; so that when seen from a considerable distance, the temples of God appear over all surrounding objects. Moreover, internal grandeur can only be produced by great height; it is a most important feature, and one which cannot be exaggerated: therefore, I hope and trust that, in future erections, no false economy will interfere with this important and symbolic principle.

"Another point to be considered in the erection of town churches is the approach or entrance, which, if it be possible, should be contrived through a cloister or porch, answering to the ancient atrium. This would not only prevent noise and break currents of air, but it would serve to prepare the mind

of the worshipper before entering the church itself, as a most devotional effect might be imparted to the cloister by sculptures and paintings, of which there are examples in several churches of Cologne, and other cities in Germany. I believe these would be found most advantageous, not only for these religious reasons, but as completely shutting off the ingress of external cold air, and the church itself might be free from drafts, and yet properly ventilated from above. And it is a great point for the revival of true church architecture, that it should be practically convenient both for Clergy and people; and that it is quite possible to preserve an even temperature in the largest buildings is proved at S. Peter's, Rome, and which really constitutes its greatest, if not its only merit."—pp. 120, 121.

And after more remarks to the same effect, the following most important sentence concludes this very interesting book :—

"I therefore most earnestly conjure all those men who profess to revive true architecture, to look to the wants and circumstances of the time, *not to sacrifice principles, but to prove that the real principles can combine with any legitimate requirement of religion.* Let the Bishops and Clergy practically perceive that Christian architecture fulfils perfectly all their wants; let there be light, space, ventilation, good access, with the absence of drafts, which destroy devotion, and excite prejudice against pointed doorways. Avoid useless and over-busy detail, and rely on good proportions and solemnity of effect. Above all, we must remember that everything old is not an object of imitation, everything new is not to be rejected. If we work on these golden principles, the revival would be a living monument, as it was in days of old; and that GOD may grant us means to carry it out,—that He will enlighten the hearts of the obdurate, and unite the faithful in one great bond of exertion for the revival of the long lost glory of His church, sanctuary, and altar, is the earnest prayer of the writer of this book."—pp. 123, 124.

THE BISHOP OF WORCESTER ON THE "INNOVATIONS" OF THE HON. AND REV. GRANTHAM M. YORKE.

WE have to thank a correspondent for a copy of the second edition of a pamphlet entitled "A Correspondence between the Lord Bishop of Worcester, the Hon. and Rev. G. M. Yorke, Dr. Evans, and Mr. W. Tarleton, relative to certain irregularities in the performance of Divine service in S. Philip's church, Birmingham."

Few things can be more instructive or amusing than thus to see Mr. Yorke suffering under the charge of Popery, and his diocesan defending him. We must content ourselves with the most striking extracts from the various letters.

Mr. Tarleton begins, after the most approved fashion, with a speech in vestry. In the course of it he says :—

"I do now complain of the Rector having allowed the Communion Table to be converted into what has the appearance of an altar—in placing this table on a step—bringing it forward from the wall. And what I still complain of more is, that he has permitted to be placed a rich covering over this table, with a Cross and IHS on it, which is CAREFULLY LEFT EXPOSED during

the administration of the Sacrament, and which is a violation of the rubric and canons which direct that the table, during the administration of the Sacrament, shall be covered with a fair white linen cloth. Allow me here to remark that we have nothing to do with an altar; our religion forbids it, as the necessity for one was done away with when our GREAT HIGH PRIEST offered Himself up. And I also complain that the responses are neither said nor sung as directed by the rubric, and it is no excuse to say that such monkish mummeries have always been going on in our Cathedrals. This is nothing but a rag of Popery."

Next, Mr. Tarleton writes word to Mr. Yorke, how at the vestry he

"adverted to the probable cause of the Pope's audacity, and denounced the practices of some members in our Church as tending to Romanism, and felt it my duty publicly to complain of the alterations in S. Philip's Church."—P. 4.

Mr. Yorke answers indignantly :—

"I must say, I think your endeavour to fix a tractarian character on the services and arrangements at S. Philip's Church at such a time at a public meeting, and after all that passed between yourself and me, without any notice given of your intention, was a most unjustifiable proceeding. What it is you can find in our Church, and the conduct of the services to which such a stigma can be affixed, I am totally at a loss to comprehend. All I can say is, that the Bishop of Worcester has expressed himself particularly pleased with the manner in which the services of the Church are performed at S. Philip's, and I am sure he is not likely to approve of any thing savouring of Tractarianism."—P. 4.

In reply, Mr. Tarleton enters more into particulars :—

"Your letter of the 14th instant has failed to convince me of any impropriety in my calling the attention of the parishioners of S. Philip's to the recent alterations in the services of their church, believing, as I do, that they have a Romish tendency. You will remember that shortly after your induction to S. Philip's Rectory, you very injudiciously introduced a hymn instead of *Te Deum laudamus*, or *Benedicite omnia opera*, both of which you excluded from the Church service. This you continued to do monthly until you found that myself and others would tolerate it no longer."—p. 5.

No satisfaction is given, the quarrel becomes more personal, and appeal is made by Mr. Tarleton to the Bishop. Here is its substance, which must be given at length :—

"Not to detain you with further preliminary remarks, I proceed at once, as a parishioner of and attendant at the church of S. Philip, in this town, to complain of the following deviations from the letter and spirit of our rubric and canons by Mr. Yorke in our services, which I regret to state were continued on Sunday last, notwithstanding my remonstrances, viz. :—After the absolution and LORD'S Prayer (in the morning) the answers are sung instead of said, as directed; after the third Collect a Psalm or Hymn is introduced, whereas an Anthem alone is ordered; previous to the Communion service, the Sanctus is sung in two parts, in such a manner that the congregation cannot join it, being expressly set for the Blue Coat School children, and introduced instead of a Psalm or Hymn. And, at this time of general excitement on

such matters, he has allowed the Communion Table to be altered so as to give it, as much as possible, the appearance of an altar, by bringing it from the wall, placing it on a step covered with the same coloured cloth as that on the table, which is crimson velvet, handsomely embroidered with gold, and in the centre of it IHS, and a cross is very conspicuously worked, which emblematic device had never previously been placed there, and is generally regarded by the parishioners as an injudicious novelty. Had this been introduced at a time when the minds of the people were less sensitive on such matters, I do not think I should have been justified in calling your attention to it; but, in addition to this and in defiance of the eighty-second canon, he only covers the top and sides of the table with a white cloth (which is trimmed with fringe, and I believe its fabric not to be linen) during the administration of the Sacrament, which is evidently done to expose that symbol of Romanism. It is quite clear Mr. Yorke understands the former part of the canon, where it directs the table to be covered with a 'carpet of silk or other decent stuff,' but he disregards the same plain directions as to the 'fair linen cloth;' and, lastly, he has the responses *intoned*. This no honest mind can consider a compliance with the spirit of the rubric, which says they shall be *said or sung*. Your Lordship may, on first reading the above, consider the complaint trifling in its nature, as doubtless it is, when compared with others which must have been brought under your notice; but, as I strongly feel these are no times to introduce novelties into our services which can give the slightest assistance to our subtle opponents, I have reluctantly resorted to my privilege as a Churchman, in calling upon your Lordship's authority for protection from innovations in the services of my parish church, whether they proceed from mere whim, or from *admiration of the tawdriness of 'the whore.'* I fearlessly state that, in consequence of Mr. Yorke's almost incessant changes, the number of sittings let in the church are now less than they have ever been since Mr. Yorke has been rector, and *very considerably less than at the death of the late rector.*"—pp. 7—9.

Meantime Mr. Yorke had thus defended himself to a third party, Dr. Evans:—

"I broadly deny the fact that anything has been done in S. Philip's Church which, either in intention or to my apprehension, can fairly be said to savour of Tractarianism. I have never preached or taught what can fairly be construed as the peculiar theology of that school, and surely the *teaching of the Church* should be taken into consideration in all fairness, to prove the tendency or intention of any particular act which may seem to have a doubtful character. I repeat that the *Bishop of Worcester* has been present in the church, and seen and heard quite sufficient to enable him to judge of the character of the services; and he *expressed himself highly pleased* with the conduct of them. What I understand by Tractarian practices, as distinct from the ordinary conduct of the Church in times past, are the following:—

- "I.—Using the surplice in preaching.
- "II.—Using the offertory and prayer for the church militant when there is no communion and no collection.
- "III.—Turning always to the east when the Creed is recited.
- "IV.—Intoning and chanting the whole service, as in cathedrals.
- "V.—Styling the holy table 'The Altar.'"
- "VI.—Bowing thereto, and placing lighted candles thereon.
- "VII.—Using and enforcing auricular confession.
- "VIII.—Rood screens and such means of distinguishing the place of the clergy from that of the laity as peculiarly sacred."

And again Mr. Yorke thus recalls to his memory Mr. Tarleton's former objections :—

"I do remember his mentioning that he thought the *children's singing had fallen off*; and that I adduced the beauty of their singing in the 'Sanctus' as a proof to the contrary, and added that Mr. Simms had composed it expressly for them, and I also remember his saying that it was an *old composition*, to which the children long ago were accustomed to sing the *Anthem*, 'LORD of all power and might.'"

And in a supplemental note to the same gentleman, he enters upon this excellent defence of "the monotone" :—

"After I had recalled the remark about the singing, then suddenly it occurred to me that something was said about 'drawing' the responses, but certainly no remark was made to indicate that this was considered in connection with Romanist tendencies. I may as well here explain that the children do (in fact) *nothing more than they have always done*, and as all *charity children do wherever I have been, except that they do it better and more musically*. Formerly each 'drawled' in his or her own key, and was discordant; now they are directed by the Organist, and *speak together on the same note of the voice, and the result is, in my humble estimation, far more pleasing than formerly*. If this is thought to contain some 'Romanist Tendency,' all I can say is I am ignorant of it, and wholly guiltless of any intention but that of making the service as pleasing (within the limits and in the spirit of our simple and beautiful Ritual) as I might. Excuse this additional matter, but I should have been sorry to have omitted anything that was due to Mr. Tarleton.

"GRANTHAM M. YORKE.

"The children do not respond one note in the Psalms, except it may be accidentally."

Our readers will scarcely be prepared, however, to find the Bishop of Worcester, in his reply, thus stoutly maintaining a sound ecclesiology :—

"The first, [objection] 'that the versicles after the LORD's Prayer in the Morning Service are sung and not said,' is almost too trifling to deserve notice. It is not strictly correct, still there is nothing Tractarian in it, as it is, as far as it goes, a deviation from the Rubric, of which the Tractarians are notoriously the most strict observers. Still, as it has been objected to by one of his congregation, I will request him, for the future, to have these versicles said. The second complaint is not more serious than the first—that after the Third Collect a Psalm or Hymn is sung instead of an Anthem. This is constantly done in all Churches. Probably, the Anthem is directed to be used as a guide to *Cathedrals*, where a regular choir is employed; but in Parish Churches it is more usual to sing a Psalm or Hymn, on account of its being so much easier of execution. The Third Complaint is the singing of the Sanctus, instead of a Psalm or Hymn, before the Communion Service. This I have myself heard; and I think *the effect so good* that I should be very sorry to have it discontinued. With regard to your fourth complaint, that Mr. Yorke has had the Communion Table altered so as to give it the appearance of an Altar, by removing it from the wall, I must inform you that *Stone Altars, as they appear in some of our Churches, (viz., Worcester Cathedral)* are usually attached to the wall. The removal of the Communion Table from the wall cannot, therefore, have been done for the purpose of giving it more the appearance of an Altar; and, as to the I H S worked on the Altar

Cloth, this is to be seen on too many of our Communion Tables to be considered objectionable. I do not approve of crosses being ostentatiously introduced where they have never before been ; but I should as soon object to the Cross on St. Paul's Cathedral as to its use on the Cloth used to cover the Communion Table, which is no innovation, but may have been seen on such Cloths, probably, at any time since the Reformation. Again, when the Canon directs that the Table should be covered with a fair Linen Cloth during the Administration of the Sacrament, *it is not meant* that the legs of such Table should be all concealed by the said Cloth, but that the top, upon which the Elements are placed, should be so covered."—p. 12.

For such Tractarianism his Lordship is well rated by Mr. Tarleton :—

"Your Lordship admits the 'Sanctus' is not in order, but on account of its 'effect,' you 'should be sorry to have it discontinued.' I would humbly submit that these are no times to be introducing unauthorised novelties, because ANY individual may 'think the effect so good.' With regard to the removal of the Communion Table, or as you prefer to name it 'Altar,' from the wall, I was fully aware of the fact alluded to by your Lordship. I merely mentioned that circumstance to aid my describing the effect produced. You state that you 'do not approve of crosses being ostentatiously introduced where they have never before been.' You do not appear to have understood me with regard to this Romish emblem. It is a novelty introduced most injudiciously into our parish church at this particular time, and is very 'ostentatiously' displayed, and yet you do not advise its removal. You do not refer to the fabric of the white cloth. The mode of placing it on the table was slightly improved on Sunday last—it then did not reach the platform or step at the sides, and was brought rather lower in front, so that the deep fringe just touched the top of the cross, which is still ostentatiously exposed. On the whole, this cloth had the appearance, and irresistibly reminded one of an ordinary toilet cover. Your Lordship also omitted to express an opinion as to the intoning of the responses."—pp. 14, 15.

A second demand elicits something further from the diocesan :—

"I told you in my former letter that the only point among your charges against Mr. Yorke, with regard to which I should require him to make any change, was the practice of having the versicles after the LORD's Prayer in morning service sung instead of being said ; this, though a very trifling matter, is not, I think, quite correct, as the congregation are at the time all kneeling. I have, therefore, requested that it may be discontinued, and that the organ should not play till the Doxology immediately before the 'Venite.'"—P. 16.

But as the Bishop refused to interfere further, Mr. Tarleton, against the wish of the Bishop and of Mr. Yorke, publishes the correspondence.

It would be insulting to our readers to do more than commend the above extracts to their entertainment. It would be indeed difficult to determine which of the three parties displays the greatest number of ritual blunders and ignorance. But there are some excellent admissions, made by his Lordship, which must be remembered.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

MEETINGS of the Committee were held on April 28, and May 21, 1851, and were attended by the Rev. Dr. Mill, V. P., Mr. Chambers, Mr. Dickinson, Mr. France, Sir John Harington, Rev. T. Helmore, Rev. G. H. Hodson, Mr. A. J. B. Hope, M.P., Mr. Luard, Rev. J. M. Neale, Mr. Strickland, Rev. B. Webb, and Mr. Wegg Prosser, M. P., and for musical purposes, the Rev. J. L. Crompton.

J. Leonard Fish, Esq. of Wantage, was elected an ordinary member.

A sub-committee was nominated to examine, and draw up a report upon the Ecclesiological aspect of the Great Exhibition, to be read at the anniversary meeting; for which the time was fixed, and various arrangements made.

Sir Charles Anderson forwarded for inspection a sketch of part of the pavement of Thornton Abbey, composed of five incised crosses, laid contiguously, and marked with an octagonal plan, as if of a pier of that shape.

Mr. Gordon communicated an interesting account of an ancient embroidered cope, supposed to be of Hungarian work, now on sale at Stockholm.

Letters were read, among others, from the Rev. J. F. Bourne, Rev. Dr. Nicholson, Rev. D. Fraser, Rev. Bryan King, Mr. Giles, Mr. Withers, and Mr. Warrington; and some applications for pecuniary aid towards restorations were refused.

The Committee was consulted about a new church for S. Helena, proposed to be entrusted to Mr. Carpenter, and inspected the designs of a wooden church for Otago, by Mr. Hugall, for a school at Inkpen, and a parsonage at Treverbyn, by Mr. Street, &c.

Some conversation took place about the possibility of obtaining designs for timber churches from Dahl's work on the Wooden Churches of Norway: and some subjects for the *Instrumenta Ecclesiastica* were approved.

The New York Ecclesiological Society applied, through their Secretary, for tracings of the Society's church-plate, they having established a manufactory, on true principles, at New York.

THE twelfth anniversary meeting on Thursday, May 22, was held at the Music Hall, in Store-street. The chair was taken at half-past one, by the Archdeacon of Bristol, president of the Society, and the meeting was most numerously attended, many ladies also being present. We noticed, among others, F. H. Dickinson, Esq., A. J. B. Hope, Esq., M.P., F. R. Wegg-Prosser, Esq., M.P., Sir John Harington, Bart., and Lady Harington; H. S. Le Strange, Esq., Rev. W. Scott, Rev. B. Webb, J. D. Chambers, Esq., Rev. T. Helmore, W. C. Luard, Esq., Rev. J. F. Russell, R. C. Carpenter, Esq., Rev. W. H. Walsh, Rev. W. U. Richards, Rev. Dr. Dean, Rev. J. Murray, Rev. J. L. Crompton, Rev. T. S. Evans, H. Parnell, Esq., H. Webb, Esq., J. F. France, Esq.,

G. E. Street, Esq., R. J. Withers, Esq., W. White, Esq., P. Boyce, Esq., Rev. S. S. Greatheed, &c. &c.

The annual report was then read by the Rev. B. Webb, the secretary.

"THE committee of the Ecclesiological Society, in meeting the members on this, the twelfth anniversary, have first to report that the society has lost, during the past year, one of its episcopal patrons, the Bishop of Nova Scotia, by death, and several members in consequence of a call for arrears of subscription, besides others, including some members of the committee, one a vice-president, from more painful reasons. The losses, however, have been more than supplied by the election of sixteen new members.

"Mr. Bevan, who was elected treasurer immediately after the last anniversary meeting, was obliged, in the early part of the present year, to resign his office, on the grounds of the inconvenience of his residence in the country, and his expected prolonged absence abroad. The committee accepted, with regret, his resignation, and elected Mr. Luard, one of their number, to fill the vacant place. The new treasurer will be able to present to the meeting a very satisfactory financial statement.

"The committee have made a small grant of five pounds to the project of filling with stained glass one of the windows of the Lady Chapel, at Hereford, in memory of the late dean of that cathedral; and a grant of ten pounds to the very interesting restoration of the round church of S. John, Little Maplestead. This latter grant was intended originally to be applied towards the expenses of the proposed coloured enrichments of the interior; but, at the request of the committee managing the restoration, who found unexpected difficulties in their task, it was agreed to devote it towards the completion of a screen. A complete set of the publications of the society has been presented to the Library of S. John's College, Auckland, New Zealand; and another, at the request of the managing committee of the proposed Institution, to the Free Library at Manchester.

"With respect to publications, the committee have first to report the regular appearance of the society's organ, the *Ecclesiologist*. A sub-committee, appointed for the purpose, made careful inquiry into the financial state of this publication, and reported that if the society made no profit by the magazine, its publisher incurred no loss. They were unable, however, to suggest any scheme, owing chiefly to the great number of non-paying members on the society's list (many of whom had compounded when the sum fixed for a single payment was very small), by which the long desired project of delivering the *Ecclesiologist* gratis to each member might be put into operation. Several numbers of the *Instrumenta Ecclesiastica* have appeared, and testimonies to the usefulness of the series have been received from members resident in the colonies. A third series of working drawings for ecclesiastical embroidery has been published by Miss Blencowe, under the superintendence of the committee. The various publications connected with the *Hymnal Noted* are mentioned here in their place; but will be referred to again when the proceedings

of the society with respect to church music are reported. Finally, a tract on 'Funerals and Funeral Arrangements' has been compiled and published, collecting and harmonising the various essays and papers on those subjects heretofore scattered in various parts of our publications.

"The Funeral Guild, the formation of which was contemplated and advertised in the *Ecclesiologist*, has not been as yet developed. Some names of persons willing to join in the scheme were received; but difficulties arose, and its promoters were satisfied for the present with having made satisfactory arrangements with a respectable undertaker, who engaged to provide suitable apparatus for funerals under the sanction of the committee. A sub-committee was appointed to investigate the best method for improving church bells, and it received most hearty offers of assistance in their inquiries from Messrs. Mears, the eminent bell-founders, and members of this society. Some information was collected by the sub-committee, but they have been unable to make a report.

"However, the question of church music has been more successfully followed up by your committee. Soon after the last anniversary it was resolved to add to the committee, for musical purposes, the Rev. J. L. Crompton, W. Dyce, Esq. R.A., and Sir John E. Harington, Bart.; of whom the latter was soon afterwards elected on to the general committee. The Rev. T. Helmore consented to act as secretary, with respect to this part of the society's labours. The committee have undertaken to attempt to supply a desideratum long felt, with respect to public worship, by commencing the publication of a *Hymnal Noted*. The principle of the work is to choose ancient hymns, chiefly from the old English office books, and to translate them, as faithfully as possible, into the same metres as the original, so that they can be sung to the ancient melodies. The series appears simultaneously in three forms: first, the words alone, in a cheap shape, for congregational use; second, the words, noted throughout to the various melodies employed; and third, harmonised accompaniments to the melodies for the organ, or for part singing, together with the original Latin words. It has been resolved on the present occasion to afford the members the opportunity of hearing the proper effect of some of these ancient and beautiful melodies, by inviting Mr. Helmore to illustrate a paper on Hymnology, with various examples sung by a competent choir. And this is the reason why our meeting to-day is held in the present place, in order that his illustrations may have the advantage of an organ accompaniment. These ancient melodies differ in so many respects from modern music, and their proper effect is so peculiar and traditional, that it was thought the best way of preparing for their introduction, to show, by example, what ought to be aimed at in the manner of their performance. It may be added, that Mr. Spencer, whose services to the cause of church music are well known, has consented to preside on the organ on this occasion.

"The committee do not propose to refer, but with the greatest brevity, to the difficulties that have, during the last few months, embarrassed all who have attempted to carry out into practice the principles of Ecclesiological propriety. They have done their best,

through the struggle, in the pages of the *Ecclesiologist*, to defend the right, and to encourage those who were in various ways suffering persecution for their steady adherence to the express laws of the Church. It is a matter for great congratulation that, upon the whole, so firm a stand has been made against the enemies of the decency and dignity of Divine worship, and that already the forced and ignorant clamour of the adversaries is subsiding; and it is to be hoped that the firmness of our attitude and the honesty of our principles may appeal favourably, in the long run, to all unprejudiced religious minds. The termination of the unhappy controversy at S. Barnabas, Pimlico—a church which was this time last year considered so hopeful a sign of ecclesiological progress—was viewed with great pain by the committee; and the following resolution was adopted unanimously, at a special meeting:—

“Resolved—That the Committee of the Ecclesiological Society beg to express their cordial sympathy with the Rev. W. J. E. Bennett, under the trials which he is suffering from his zeal to restore the Ritualism of the English Church.

“The Committee cannot but refer with great satisfaction to the circumstance that the congregation of S. Barnabas, especially the poor, manifested the strongest attachment to the ritual privileges that had been extended to them. And in the midst of all present sources of anxiety, it is a great consolation and an advantage to the Church of England, that they have produced a defence of that system of church arrangement and decoration, and of that method of performing divine service which we have always advocated, from a Bishop of the English Church, the Bishop of Exeter, in his noble Pastoral lately published, both on the highest ground of its symbolising the sacramental system of the Church, and for reasons of charity to the Christian poor. The Committee cannot refrain from quoting the following passages.

“‘Where the congregation consists mainly of the poorest orders, there we commonly observe a great love of a majestic and even elaborate service. The ornaments of their church—the storied glass—the painted, and, it may be, gilded walls—the table of the Lord elevated above the rest, and decked with sober yet costly furniture—the pealing organ—the chanted psalms—the surpliced choristers—the solemnity of the whole ritual—gladdens while it elevates their minds; they recognise in it their own high privilege as Christians, and rejoice to find themselves equal participants with their richest neighbours in the homage thus paid to the common Lord and Father of all. In truth, when we consider the little which the poor man has to delight his heart and touch his imagination in his own squalid home, we ought to rejoice that he can find enjoyment in the House of Prayer, his Father’s House. For this reason, few occurrences have affected me more than the lamentations of the poor worshippers in one of the districts of the metropolis, when they saw, or thought they saw, at the dictation of a riotous and lawless mob of strangers, the approaching surrender of the ritual which they loved, and which was their weekly—to many among them the daily—solace of that poverty to which the providence of God had con-signed them.’

"Again in his more recent letter to Sir George Grey the same prelate thus defends that feature of the church, for defending which, in our humble position, we have suffered more obloquy than, perhaps, for any other thing which we have felt it our duty to advocate:—

" 'In truth, this separation of chancels by screens, of open work, I approve; though, from consideration of the expense, I do not require them in newly-built churches. In stating the reason of my approval, I beg leave to adopt the words of Bishop Beveridge, one of the most learned in ecclesiastical antiquities and history—one, too, of the most truly Evangelical Bishops who ever served God in this branch of the Catholic Church.'

"This will be the best place for calling attention to the series of legal papers, chiefly opinions of eminent counsel on some of the contested ritualistic points of the day, which have been commenced in the *Ecclesiologist*. The documents already published, or on the eve of appearing (for the preparation of which your thanks are due to a member of the Committee), refer to the questions of pews, the position of the celebrant, altar-crosses, and lights on the altar. Your thanks are also due to M. Viollet Le Duc for his most able paper on Notre Dame at Paris, communicated to the *Ecclesiologist*; to Mr. Street, for a very interesting letter on Town Churches; and to the Rev. W. Scott, for a paper on Tropical Architecture, of unusual value and importance. We have to welcome among us to-day a former correspondent of the *Ecclesiologist*, on the same subject, the Rev. J. F. Bourne, of the diocese of Guiana, who is most qualified to form an opinion on the matter, and who proposes to favour us with some remarks confirmatory of Mr. Scott's theory. Another matter of interest is the presence among us to-day of a member from the diocese of Sydney, the Rev. W. H. Walsh, who will make a communication to the Meeting on the developement of ecclesiology in that colony, and give particulars of the progress of the metropolitan church of Sydney.

"The Committee have little this year to report about the allied architectural societies. An honorary member of our own has been mainly instrumental in forming a new one in Ireland, under the title of the S. Patrick's Society for promoting the study of Ecclesiology. The Somersetshire Architectural Society has published a volume of Transactions; and the New York Ecclesiological Society has taken steps for establishing a manufactory of church plate, after the model of a set made by Mr. Keith, and from designs of Mr. Butterfield, which have been already used among us.

"Our own manufactory of church plate has been in constant operation during the past year, and Mr. Keith has exhibited some good specimens at the Great Exhibition. It may be mentioned also that Messrs. Newton, Jones, and Willis, of Birmingham, having, by the advice of your Committee, secured the artistic aid of Mr. Street for their designs, have produced some most successful embroidery, &c., which must have attracted the attention of most of you in the Exhibition.

"The exhibition of the Works of Industry of all Nations is in itself so remarkable, and likely to be productive of results so important, that the Committee have named a Sub-committee to consider it in its eccle-

siological aspect, who will make a separate report thereupon to the present Meeting.

"In common with all lovers of Pointed architecture, the Committee have long desired to see the foundation of a national museum for remains of our national mediæval art. The sale of the collection of fragments, casts, &c., made by the late Mr. Cottingham, would afford so desirable a nucleus for such a museum, that the Committee cannot help calling renewed attention to the subject.

"In the last annual report reference was made to the hopeful characteristics of a new school of painters, who exhibited at the Royal Academy. Messrs. Millais, Collins, and Hunt have this year also produced pictures of unusual promise and originality. We should wish to assure these artists that there are many who watch with great sympathy their earnest endeavours after the real and the truthful. If they persevere, and endeavour to avoid such exaggeration as is sure to make more intense the certain hostility they will provoke, and to make it more difficult to defend them, they will outlive the prejudices of their critics, and found a higher school of art than any we now have among us.

"The Committee will conclude their report, in the ordinary way, by mentioning the completed architectural works, or those in progress, which they can most commend. They have already discussed at length, in the *Ecclesiologist*, the interesting church of S. Barnabas, Pimlico, by Mr. Cundy, consecrated since our last year's meeting. The completion and consecration of the choir of S. Ninian's Cathedral, Perth, by Mr. Butterfield, is another fact of great moment. All Saints' Margaret Street, by the same architect, is rising, and already giving promise, in its bold use of brick, and alabaster in the interior, of unusual architectural success. Mr. Carpenter's church of S. Mary Magdalene, Munster Square, is very nearly finished, and is one of the most successful town churches—both externally and internally—yet designed. Mr. Carpenter is also conducting, at Little Maplestead, a very important and interesting restoration; and at S. Nicolas College, at Hurstpierpoint, he is constructing a very noble pile of collegiate character. His design, also, for a wooden church in the island of Tristan d'Acunha, published in the *Instrumenta Ecclesiastica*, deserves the highest commendation. The great restoration of Sherborne Minster has proceeded; and Mr. Carpenter has also completed an excellent town church, S. Peter's, Chichester. Mr. G. G. Scott is conducting with great success the restoration of Ely Cathedral, and has accomplished well, under very difficult circumstances, the restoration of S. Michael's, Cambridge. Since our last Meeting the new church built by Mr. Scott in the island of Alderney, at the cost of a single founder, has been consecrated. Though not in the period of Pointed architecture, which we should have recommended, it is costly and churchlike, and in its locality cannot fail to be productive of good effect. Mr. Woodyer, in his costly and correctly fitted church at Highnam, near Gloucester, and Mr. Street, in several minor works, and in a design of much power, made gratuitously for the church of S. John Baptist, Hobart Town, have maintained their position. We have noticed the con-

secration of the new church of S. John, in Pointed architecture, and with the desire of ritual correctness, at Aberdeen. The restoration of the important church of S. Botolph, Boston, has fallen into the good hands of Mr. Place.

"The rector of the abbey church of S. Alban's, has requested the Committee to make known his great desire to obtain a suitable font of Romanesque design for that abbey church. He supposes that there may be somewhere an original font of that date, displaced probably by one of later style, and which might receive a fitting resting place at S. Alban's. If so, he would be glad to receive a communication on the subject.

"The Committee now conclude their Report with the earnest hope that the next year may be one of more peaceful progress, and that the cause of ecclesiological improvement may be advanced by the prudence caution and patient perseverance of its advocates in their several stations."

The Treasurer (W. C. Luard, Esq.) then read the audited statement of the accounts, showing a balance in favour of the Society of £170.

The adoption of the report was moved by Sir J. Harington, seconded by Mr. Dickinson, and unanimously carried.

The following gentlemen were elected as the committee for the ensuing year:—A. J. B. Hope, Esq., M.P., W. C. Luard, Esq., Rev. B. Webb, Rev. J. M. Neale, Rev. W. Scott, and Sir John Harington, Bart.; and Lieutenant-Colonel Short, and W. S. W. Vaux, Esq., were elected auditors. At a committee meeting held subsequently, the remaining members of the outgoing committee, and H. L. Styleman Le Strange, Esq., were added to the committee for the ensuing year.

A paper on Hymnody was then read by the Rev. T. Helmore, priest in ordinary to her Majesty. He explained the nature of the ancient hymn music, defended it from the usual objections, and illustrated his meaning by the performance, in a very solemn and beautiful style, of the following music:—"Conditor alme siderum," first recited chorally, and then sung in harmony with organ accompaniment. Of this hymn one verse was performed by the choir and organ, the next by men in unison, the third by trebles in unison, the fourth by the full choir in harmony, and the last full in unison. Next was sung, "Now it is high time," a motett by Vittoria, a composition written on the *motif* of the preceding hymn. The "Vexilla Regis," sung partly in harmony with the organ, partly in full unison, and partly in treble unison. "Jam lucis orto sidere," in unison recitative and in harmony. "Nunc sancte nobis Spiritus," in unison throughout, with *ad libitum* organ accompaniment. Chorus novæ Jerusalem," "Sermone blando Angelus," "Ad cœnam Agni providi," and the festal melody, from Guidetti, for the hymn "Æterna Christi munera," followed by the *Sanctus* from Palestrina, founded upon the same subject.

The report of the sub-committee on the Ecclesiological contents of the Great Exhibition was then read by A. J. B. Hope, Esq., M.P. He divided the subject into the following classes, each of which was critically discussed:—1. Architectural models; 2. Carving in stone; 3. Carving in wood and inlaying; 4. Painted glass; 5. Metal work;

6. Embroidery and textile fabrics; 7. Ceramic art; 8. Mosaic work and inlaying in stone; 9. Organs. The last head of this report was contributed by the Rev. T. Helmore.

Then the Rev. W. H. Walsh, incumbent of Christchurch, S. Lawrence, Sidney, gave a most interesting narrative of the surprising progress of Church architecture in the colony of New South Wales, profusely illustrated by sketches. This lecture excited peculiar interest from the attention which the ecclesiastical affairs of Australasia have recently excited.

The Rev. J. F. Bourne, chaplain to the Lord Bishop of Guiana, next read a very thoughtful paper on the subject of the application of Pointed architecture to tropical climates, derived from his own experience.

After a paper from W. White, Esq., architect of Truro, upon "some of the causes and points of failure in modern designs," the meeting adjourned, having voted the usual thanks to the chairman.

Mr. Keith exhibited at the meeting some church plate, verges, and enamels, and the Rev. J. F. Russell some very interesting early Christian paintings by Ugolino da Siena, which have come into his possession; and of which Lord Lindsay, in his *History of Christian Art*, had regretted the supposed loss.

A Committee meeting was held on May 22, after the anniversary, attended by Mr. Hope and the Rev. B. Webb, the President being in the chair.

The following members of last year's committee were re-elected, viz. Sir Charles Anderson, Bart, Mr. Chambers, Mr. Dickinson, Mr. Forbes, Mr. France, Mr. Gordon, Rev. T. Helmore, Rev. G. H. Hodson, Hon. and Rev. R. W. Sackville West, Mr. Strickland, and Mr. Wegg-Prosser, M. P.

Mr. Dickinson attended the Committee, and the old officers were re-elected: Mr. A. J. B. Hope, M. P., Chairman; Mr. Luard, Treasurer; the Rev. B. Webb, and the Rev. J. M. Neale, Secretaries; and H. L. Styleman Le Strange, Esq. was added to the Committee.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the Oxford Architectural Society was held on Wednesday, May 14, the Rev. the Principal of Brasenose College, President, in the chair. The following new members were elected:—Mr. J. H. D'Arcy, Balliol College; Rev. H. E. Moberly, M.A., New College; Rev. C. E. Prichard, M.A., Balliol College; Mr. W. Mosely, Trinity College. A glass quarry from Eton College Chapel was presented by the Secretary, Mr. Lygon, who then proceeded to read the Report, which stated that it was contemplated to arrange some excursions during the present term to various objects of interest in the neigh-

bourhood. Mr. Wilmot, Corresponding Secretary, had forwarded a print of a very curious buttress in Totness church, Devon. An application for advice had been received from one of the committee for the restoration of S. Botolph's church, Boston. Mr. Parker read a paper on the Early History of Architecture in Oxford, taking the period from the Norman Conquest to the time of Edward I. He noticed each of the buildings in chronological order, and compared them with others of ascertained dates in other parts of the country—the tower of S. Michael's church with the similar towers at Lincoln, called Saxon, but really built after the Conquest; the tower of the Castle with the White Tower in London of the time of the Conqueror; The late Norman and Transition work at Iffley, S. Peter, and the Cathedral, with Canterbury, as recorded by Gervaise, 1175 and 1184; the Early English arch at the south aisle of S. Giles, and the Chapter-house with Bishop Hugh's arch at Lincoln, and the continuation of it from 1190 to 1220; the spire of the Cathedral, the south arch of S. Giles, and the arches of S. Peter's, with the King's Hall at Winchester, built between 1222 and 1235, and S. Mary's-le-Wyford, Lincoln, in 1228, in all of which quatrefoils or foliated niches are used, and he showed that windows of this kind are contemporaneous with lancet windows; the Early or Geometrised Decorated work in the choir of Merton College Chapel with Bishop's Quivil's work at Exeter, and the Eleanor Crosses; the Treasury at Merton with Caernarvon Castle:—the windows are of the same form, and there is no doubt that it is of the time of Edward I.; it is a curious and interesting structure, and quite fire-proof, being built entirely of ashlar masonry. He took the opportunity of showing that Mr. Sharpe's divisions of seven periods of architecture in England do not agree with the ascertained dates of various buildings. The President then tendered the thanks of the Society to Mr. Parker for his most able paper, and a discussion ensued on the dedication of the church of S. Thomas of Canterbury in Oxford; also on some peculiarities in Merton Chapel, and the Cathedral of Christ Church. Mr. Wayte, of Trinity College, made some remarks on the course of the city walls. A vote of thanks was passed to Mr. Russell, of Wadham College, for his kindness in preparing a most valuable catalogue of the Society's brasses. The President then adjourned the meeting.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

ON Thursday, May 8th, 1851, the Annual Meeting of the Members of this Society was held at the College Hall, the Rev. W. Heberden, one of the Vice-Presidents, in the chair.

The Rev. N. Lightfoot read the Annual Report, of which we give the following extract:—

“Your committee believe that, notwithstanding the opposition and the ridicule which either the principles or the details of Christian art *do* meet with, upon the whole, it has never, since its late revival, been

in a more favoured position than it is at present. True that there are occasionally laboured efforts to show that no such thing as Christian architecture has any existence (it is a hard task to prove a negative), and occasionally we are told, by what would fain be high authority, that the adornment of churches, especial of chancels, is to be considered as the distinguishing characteristic work of a party, and that an unfaithful one. Still your committee believe there exists an increasing desire to execute in a fitting manner the works which may be in progress, a more chaste appreciation of ornament rightly applied, and a more common belief that bareness and meagreness in the fittings of the House of God are no fit expressions on our part of our sense of His Majesty whom we worship, as, certainly, in Hooker's words—'God hath no where revealed that it pleaseth Him to dwell beggarly.' In speaking, however, of the Society's prospects, your committee would invite more extended co-operation both from our own members and from churchmen at large. The zealous labours of the Plymouth committee, and the success which has attended those labours, form a strong ground for extending similar operations elsewhere. The important district of Truro, where no acting committee has yet been formed, seems especially to demand such an effort; and, as to more extended support from churchmen at large, this may be afforded either through information from individuals of all that may be interesting in their respective neighbourhoods, or by a more numerous enrolment of members, which would bring to our aid whatever amount of experience they may possess, and would also enable the Society, by increased funds, the better to carry out the objects for which it was formed. Your committee will rejoice to report more favourably on this head another year.

"The Quarterly reports which have been already presented and adopted, make it the less necessary to be very explicit in the Annual report. More churches seem to have been completed than commenced of late, thus many consecrations have taken place, and several buildings are ready for consecration, while but three sets of designs have lately come before the committee. Two of them were generally approved, though in one a more desirable arrangement of chancel could have been suggested but for the limited nature of the site—and in the other your committee felt it necessary to propose a few changes, though the design possessed considerable merit on the whole. The third set of designs, of the Decorated period, seemed to your committee to be wanting in some of the most desirable features of that style, though in the artist they exhibited considerable acquaintance with its details. The arrangement of the chancel in this design was considered especially commendable. The tower of Allhallows-on-the-wall in this city, which had so long remained in an unfinished state, has, through the sole liberality of Dr. Bull, been at length completed. Besides these greater works, your committee have had to give their advice in several works of less extent.

"Many papers of great interest have been prepared and read within the year. Your committee would name that of Col. Harding on the Ecclesiastical Antiquities of Exeter, from the kind promise held out

that the subject shall be shortly continued. Mr. Street's paper on the examples in Cornwall, of churches of the Decorated period, has been fully illustrated in the number of the Society's Transactions laid on the table to-day, a number which your committee are confident will prove of great interest to them from the matters of its papers and from its copious illustrations. Your committee regret that from circumstances over which they have no control, the paper on chancels has not been followed up as was promised. Eight new members have been added to the Society's list, no large number, but sufficient to show that the interest felt in its operations is not dormant.

"Many presents have been received, consisting chiefly of drawings and prints by different contributors. The history of Ludlow Castle, presented by the Hon. R. H. Clive, shows that the Society is regarded with kindly interest in distant dioceses. Your committee have voted entire copies of the Society's Transactions for the use of the Bishop's library in New Zealand, and to Mr. Dudley, for many years an able assistant to Mr. Hayward, by whose direction his talented pencil has contributed largely to our illustrations. The occasion of this latter vote was the proposed departure of Mr. Dudley for New York to join Mr. Wills, who left at an earlier period, and who having lent his professional aid for some time in the erection of the cathedral at Fredericton, has lately settled in the chief city of the West, so that we may fairly hope to see the principles of our Society take root and flourish among our Transatlantic brethren.

"Your Committee are glad to report that one or two valuable plates, the property of the Society, which had been long missing, have at length been discovered, and they are all now in the custody of your Committee.

"Your Committee have purchased fifty sketches of architectural details, taken by Mr. Reed, an American artist, from churches in this diocese.

"An application was lately made for a copy of the Society's rough notes, to assist the Editor of *Murray's Hand Book of Devon*, a request with which your Committee most readily complied, on the condition that the corrected copy in this room was referred to. This condition your Committee thought it necessary to impose, as otherwise they would be parties to circulating incorrect information; they would be glad if the corrections of those notes came more freely in.

"A paper has been promised, which is to contain a full account of the restoration of S. Mary, Ottery, and your Committee were not without hope that it would be prepared for the meeting to-day.

"Before concluding this report, your Committee feel called upon briefly to notice a subject, to which their attention has been directed by several members of our Society, as well as by others, but on which they would speak with that caution and courtesy due to those from whom the Society has ever received the kindest support. Allusion is made to the internal wooden porches and doors which have been affixed to one of the entrances of our beautiful cathedral. Your Committee know not from whose design these works were executed, but they cannot but express their regret that some more comely and equally

effectual plan has not been devised for checking draughts, which your Committee suppose to have been the object of the change in question. They think that this might have been as fully secured by affixing appropriate hangings before the entrance openings, as is done at Durham and other cathedrals. Our own cathedral, almost unique as an entire example of one, and that the best, period of Christian architecture, is also remarkably free from deformities of this kind, and it is therefore the more to be lamented that erections should have been permitted so inconsistent with the building itself, as well as so offensive to the eye."

W. Miles, Esq., presented the Treasurer's report, which showed a balance in favour of the Society of only £29. 13s. 5d., whereas last year it was £108. 14s. 1d. The arrears of subscriptions amounted to £184. 14s., which he expected would eventually be paid.

The report having been received and ordered to be printed, Lieut. Col. Twopeny, of Kingskerswell, was elected a member of the Society, on the motion of Major Lee.

Mr. T. G. Norris, the Curator of the Society, laid on the table two volumes, gifts of the Archæological Society, being their published proceedings at their annual meetings in 1847 and 1848. Mr. Hayward, the Society's architect, drew the attention of the meeting to two curious and interesting Greek triptychs, and an ancient chalice and paten, lent by Messrs. Ellis and Son, of this city, for the inspection of the members. Also several drawings of chalices. Mr. Ashworth placed in the room, for the inspection of the members, a fine drawing by himself, of Lane's aisle in Collumpton Church, with the decorations as discovered in the course of the recent alterations. Also a fine drawing of King Henry VII.'s chapel in Westminster Abbey. The Rev. H. L. Jenner, of Merrifield, Antony, in Cornwall, presented several drawings by Mr. White, of Truro, including views of the school-house at Mevassey, and the parsonage of S. Columb.

A curious but beautifully executed pedigree of the Courtenay Family from the Norman Conquest to the Commonwealth, the work of Sir Peter Balle, Recorder of Exeter, who was turned out of his office by the Puritans in the Corporation from 1648 to 1660, was laid before the meeting by Mr. Pitman Jones, and excited great attention.

Mr. Ashworth read a very elaborate and able paper on "the Architectural antiquities of Dartmoor and some of the Border Churches," which was profusely illustrated, and excited very great interest. The Rev. P. Carlyon read a paper, which had been contributed by Charles Spence, Esq., of Stoke, near Devonport, on "the Manor House and Chapel at Fardell, the residence of Sir Walter Raleigh." Papers were also read by the Rev. Mr. Cox, on "the Claims of the Decorated or Second-Pointed Style of Church Architecture regarded in an historical aspect"; and by Mr. White, of Truro, on "the best Principles of Design in Churches." All these papers contained interesting information and valuable suggestions, and were much and deservedly applauded.

The officers for the ensuing year were appointed on the motion of the Rev. Prebendary Scott. Thanks were voted to the contributors of papers, drawings, and books, as well as to the Chairman, and the meeting separated, after having occupied four hours.

JOINT MEETING OF THE NORTHAMPTONSHIRE ARCHITECTURAL SOCIETY, AND THE WARWICKSHIRE ARCHÆOLOGICAL AND NATURAL HISTORY SOCIETY.

ON Wednesday, May 21, a meeting of the above Societies was held in S. Mary's Hall, Coventry, the chair being taken by C. H. Bracebridge, Esq., who in alluding to the place of meeting, called to their recollection the Earl Leofric and the Lady Godiva, as noble personages peculiarly connected with the history of the place, and claimed for them the position of historic character, and not to be mixed up with fabulous stories, or confounded with the myths of chivalric times, and quoted several chroniclers and historians in support of his assertion.

The first paper was read by M. H. Bloxam, Esq. of Rugby, on some ancient British, Roman, Romano-British, and Early Saxon Remains, mostly sepulchral, recently discovered in Warwickshire, and not hitherto noticed. These which were exhibited in the room, consisted of some drinking cups of British pottery of the period anterior to the Roman invasion; two heads of copper belonging to a Roman steelyard or balance; some fragments of embossed Coralline, or Samian ware; a small bronze hammer of the Romano-British era; and the handle of a bronze mirror, with part of the mirror attached; also some fragments of a sword and spear of Anglo-Saxon times, and a fibula of the same date.

The Rev. Wm. Staunton then read a paper entitled "Brief Notices of the Cathedral and Priory of Coventry;" and the Rev. G. Ayliffe Poole, a paper on "The Churches of Coventry."

Several relics of antiquity of great variety, value, and interest were laid on the table; some drawings of Mr. Poole, and rubbings of brasses. The churches of S. Michael and Trinity, and the picturesque building of Ford's Hospital were visited in the afternoon.

On Thursday an excursion was made by the members of the two Societies, and several others, to Kenilworth, where a lecture was delivered within the precincts of the castle by the Rev. C. H. Hartshorne, on the architectural character, and historical changes of the different portions of the building. Quotations were made from the pipe rolls and other documents, to show the additions and repairs which took place under the several possessors. The next visit was made to the museum at Warwick, which was greatly admired for the rich and curious specimens, of interest to the naturalist and antiquary. Then Warwick Castle received the company, which was thrown open by the liberality of Lord Warwick, including the magnificent double-aisled Crypt, and the domestic apartments. Mr. Hartshorne again gave a lecture on the history of the castle, and assigned dates to the celebrated Cæsar and Beauchamp towers.

NEW YORK ECCLESIOLOGICAL SOCIETY.

THE regular Quarterly Meeting of the Society was holden in S. Paul's Sunday School Room, on the evening of Monday the 7th of April, 1851; the Rev. Dr. McVicar, President of the Society, being in the chair.

The minutes of the last meeting were read and approved.

The Quarterly Report of the Committee was then read by the Rev. Mr. Elmendorf. Besides the usual matters, it announced the election of Mr. Wm. H. Walter as a member of the Society, and that of the Rev. Solon W. Manney, of Milwaukie, Ill., as a life-member. The Committee have confided to one of their number the supervision of the manufacture of Church Plate; and all orders sent to him in that line, can be executed more economically, as well as more correctly, than in any other mode short of importation from England. They have taken measures to procure a large accession to their stock of designs from the Society in England. The Committee have determined to issue a Report, to be the first of an Annual Series and which will contain an address from the President, as well as a variety of other matter. They proposed a number of alterations in the laws, and requested the action of the Society thereon. They also announced that Mr. Charles Congdon had been added to the Committee.

On motion, the new members were confirmed.

An original paper was then read by Mr. George L. Duykinck, on *The Plastic nature of Pointed Architecture*. Mr. Duykinck began by alluding to the vivid and yet varied impression produced upon the tourist in Europe, by beholding such an infinite variety of detail and general expression in carrying out the same fundamental ideas which are embodied in every cathedral. One after another is passed in review, yet so distinct and peculiar is the character of each, that one could no more confound Westminster and York Minster, or Exeter and Salisbury, or Winchester and Gloucester, than we could mistake Napoleon Bonaparte and George Washington. Whence was all this variety? from whim, love of novelty, the trafficking spirit of composition? The reason was the same as that which caused the difference between Hamlet and Macbeth, Lear and Othello; the Fairy Queen and Paradise Lost. *Men of mind* were at work, whose genius was not exhausted by a single effort: uniting great originality, with great patience and enduring labour, and a thorough systematic education in their art. The sculpture of the Middle Ages would alone afford material for a volume, which had yet to be written. It had a distinct character of its own, tending to spiritualize, not sensualize, the feelings. It rose far above the sensual graces of nudity, such as the heathen Venus, to the perfect expression of Christian purity, as in Her, who was "Blessed among women." The endless variety of Pointed architecture was not only seen in the difference of building from building, but in rich profusion in the different parts of the same edifice. Nor was it only in cathedrals and great churches, but even the smallest and humblest had also their share. The reason of this was that machinery was not yet invented.

The endless forms were all to be cut honestly in stone, not moulded in plaister; and the workman relieved the monotony of his labour by varying it according to his fancy. This brought out the creative faculty of the soul, gave lightness and strength to the arm, and stamped a living character on the result, which no tame copying can ever reach. Notwithstanding the lavish outlay of funds, yet there was a woeful falling short of the ancient models, in our modern attempts. What was the reason of this? It was because *copying*, not *creating*, was the order of the day. Careless of the immense difference between stone and painted pine—even although *sanded*,) we had copied old buildings in dwarfed proportions, and now, in search of originality, had begun to select different scraps from various old buildings, and so combine them to form a new design. This was but eclecticism, and eclecticism had never produced genius, nor been produced by it. What should we say of a sculptor who borrowed the nose of his Ideal from one antique cast, the brow from a second, the mouth from a third? What better was it to be always taking scraps from Mr. Pugin's quartos? All these must be studied, of course, with much else. But it would be of little use to read, mark and learn, if we did not *inwardly digest*. *Nationality* was to be sought—not a mere reproduction of English ideas. The living American Church must have her own American characteristics, to distinguish her architecture; and these peculiarities should be founded on the actual differences existing between the nations and countries. The only scope for such variations would of course be merely in detail; but though small, they would not be *trifling*, if they embodied the principle. A number of points was then suggested, where there might be an opportunity to introduce the principle advocated, such as foliage, where the oak might be largely replaced by the Maple, Elm, Locust, and other more American trees; the corn and cotton plants, also, as well as others, might be introduced in particular sections of the country. The use of symbols, the Mitre and the Crown, armorial bearings, &c., was also enlarged on. Special occurrences, of importance in the history of a Parish, might be embodied, and the carved heads on corbels and door jambs might be made historical. The whole subject of memorials of the dead admitted of vast change for the better among us, and would furnish rich materials, not only for adorning and enriching churches by monuments, windows, inscriptions, &c., but for developing and strengthening that individuality of churches which would most surely enchain the affections and promote originality of design. The subject of roodscreens was adverted to, with notices of the objections to that arrangement, as carried out on the continent. Representations of the Crucifixion were treated of in the same connexion. The adaptation of ancient seats to modern ideas of convenience was recommended, and the least objectionable construction of galleries, where they were held to be indispensable for the accommodation of the congregation. Sunday school rooms, pulpits, iron works, gas-lights, mosaics and frescoes, altar-hangings, &c., were all passed in review. The paper concluded with an earnest and glowing anticipation of the triumphs yet to be accomplished in the further advance of Christian art—especially in our land.

On motion, the thanks of the Society were returned to Mr. Duykinck for his interesting paper, and a copy was requested for future use.

Mr. Congdon was requested to read a paper before the next Quarterly Meeting, on the subject of orientation.

Mr. Upjohn was requested to favour the Society, at the Annual Meeting in May, with the results of his ecclesiological observations during his recent tour in Europe.

The proposed alterations in the laws were then discussed at considerable length, and with sundry amendments, were passed.

Several letters were read; among which was one from Mr. Butterfield (one of the highest names among living English architects,) to a member of the committee, in which he expressed some very interesting views as to the use of *brick* for church architecture in cities.

Hackett's Epitaphs, a rare and curious work, in two volumes 12mo. was presented to the Society by Mr. E. M. Peck, of the General Theological Seminary; and the thanks of the Society were returned.

After some interesting conversational remarks on the use of colour, and the relations of the primary colours, as learned from the spectrum, the usual concluding prayers were said by the President, and the Society adjourned.

NEW CHURCHES.

Holy Trinity, Westminster.—This church, the munificent offering of the Archdeacon of Westminster, and situated close to Vauxhall Bridge, is approaching completion from the designs of Mr. Pearson. The style is Middle-Pointed, and the ground plan is cruciform, with central tower and spires. This has unfortunately necessitated lantern piers of such a bulk as seriously to impede sight between the chancel and the nave. The former is divided into two parts at the spring of the arches of the one bayed aisles projecting chapel-wise from the transepts, and at the division a considerable rise is indicated. This has unfortunately brought the east and two side sanctuary windows which are very long far too low. Under that to the south are the sedilia, three in number, simply and well treated, by being recessed in the thickness of the wall with stone elbows, and on the opposite side of the chancel is placed a credence bracketing out. The choral arrangements we had no opportunity of ascertaining. The chancel roof is too thin, and striving too much after ornament. The pillars of the nave are alternately octagonal, and clustered of four larger and four smaller shafts, with a complexity too great for their size. Indeed the whole aspect of the nave was that of an attempt after an effect not to be attained with the given dimensions. The aisle windows of three lights are rather too short. The clerestory of three lights likewise is externally injured by the roof overhanging, as no ancient roof of any church of so large and ornate a character ever did. The stone carving inside is far

too finely and thinly done, and we could detect many traces of Perpendicular feeling in the mouldings. Mr. Pearson will excuse these remarks upon a church which we could not but regard with pleasure, indicative as it is of the great revival which has taken place in our church architecture, and which he has so laudably seconded in the present instance. His treatment of the vestry of two stories, as a semi-circular pile attached to the south side of the chancel, is very felicitous, and he has given it a very pretty and well-placed chimney. The porches in the second bay from the west face each other. The east window is of seven, the west of six, and the two transept ones of five lights. There is a good deal of carved stone work in pinnacles, buttresses, and niches about the exterior of the chancel. The priest's door is not wanting, but how will it be used? for on the opposite side is the vestry with an external entrance.

S. Mark, Albert Road, Regent's Park, London.—We cannot much congratulate Mr. T. Little, on the published drawing (from the S.W.) of this Church. It is a First-Pointed, with nave, and isles, chancel, engaged S.W. tower and spire, and S.W. porch. The west window is a pretentious quintuplet of trefoiled lancets; and the façade of the south aisle displays, above a monotonous range of lights, an equally monotonous range of spherical triangles—(meant to be a clerestory)—in an upper row. The effect is very bad, and very clumsy. The tower wants breadth and mass; its buttresses are conceived after a later type. The belfry is ostentatiously arcaded, and there is a broach spire, very hungry in its look, with a spirelet (which has no visible purpose) at its south-west angle.

S. James, Stoke Damerel, Devon.—A south-west view of this design has been published. The style is Middle-Pointed, and the architect (we believe) Mr. St. Aubyn. The plan consists of a clerestoried nave with aisles, chancel with aisles to its western part, and a south-western porch with a tower and spire over it. Judging from the engraving the design is rather commonplace, the detail being very uniform. The clerestory appears to be of the East Anglian type, couplets of lights placed very close together. A small rose window shows itself above the west window. The tower is not well treated as to its stages and their respective lights, and this is more unsatisfactory in a tower, standing, as this does, almost detached over a porch, than if it were engaged at the west end of the nave. The spire is an octagonal broach, with spire-lights on alternate faces and spire-bands. This is not unpleasing, from its fair outline and great simplicity.

Philanthropic Farm Chapel, Reigate.—Many of our readers who may have travelled on the Dover line must have noticed the chapel attached to the Philanthropic establishment on the left hand side, just after passing Reigate. It consists of chancel and nave, with a small kind of campanile, forming also a south porch at their junction. The style is Middle-Pointed, but the details are terribly starved: in particular, the external string is perfectly disgraceful. The east window is of three lights, a trefoil over the side ones, a circle with three trefoils crowning the centre light. The stained glass here, executed by one Cartissier, of Paris, is almost the very worst we ever saw. The

central figure is the *Ecce Homo*, a most ill chosen representation when (as here) the only one of our Blessed LORD. How much more so when accompanied with effigies of saints (SS. John and Paul) quite at their ease? The expression of face with which the thing meant for S. John regards our LORD would, if not intensely profane, be unspeakably ludicrous. The tracery of the niches, the ash-coloured pavement, and red diapers, form a perspective perhaps unique. On the south of the chancel are two trefoiled lights with trefoils in the head. The nave has three windows in the south: 1, a trefoiled light; 2, 3, 4, of two trefoiled lights, with quatrefoils in the heads. The west window has four trefoiled lights, with two quatrefoils and a cinquefoil above. The north side, communicating with the buildings, is blank. The chancel has benches stallwise, a vile sham, since prayers are said in the nave. (The arrangement of S. Paul's, Brighton, has fearfully much to answer for.) The altar and altar chairs are on approved Protestant principles, and must doubtless be very satisfactory to the public. The chancel arch has starved octagonal caps and shafts. The nave has moveable benches, and it shows how bad the chapel must be that, notwithstanding the large vacant area, there is no effect of space. The pavement is of black and red tiles. The interior dressing of the window cills we despair of describing: its principle is, we should think, unique. The roof of the chancel has cross springers from the purlins at every rafter; that of the nave from the principal only. We cannot say much for either. The turret is square, bevelled off into octagonal, and that ending in an octagonal campanile, alternately pierced and blank in shafted trefoil lights. There is a sacristy in the right place. Service is said in the chapel twice on Sunday, but on other days there are "prayers" in the hall.

S. —, *Otago, New Zealand*.—We have been rather disappointed with the drawings for a proposed wooden church for this settlement by Mr. Hugall, of Cheltenham. It is designed for a very small building, with nave 41 ft. long, and chancel 20 ft. long, a western tower, south-west porch, and sacristy in the middle of the north side of the chancel. It is shown as overcrowded with seats, even to the area of the tower, but we were much pleased to observe a very correct arrangement of the chancel. Mr. Hugall has produced the type of a stone church instead of a wooden one. His idea of construction is to place the trunks of trees vertically in rows, but this is unnecessarily primitive. He has evidently intended to give scope for the wild but elaborate carving of the native New Zealanders in huge corbel faces at the ends of some of his horizontal beams. The idea is valuable, but it should have been developed so as to Christianize and improve the native taste and skill, not merely to admit its savage grotesque power, just as it is. The First-Pointed details of a three lancet east window are also wholly unsuited to wood, and still more flagrantly so are the buttresses, the tower and spire altogether, and particularly the attached staircase turret. Besides which, any one, before looking at the dimensions of the plan, might pardonably take the design, from its outline and character, for a building of a very much larger scale and degree of pretension.

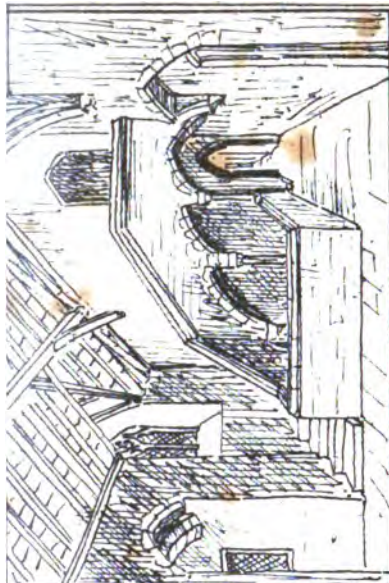
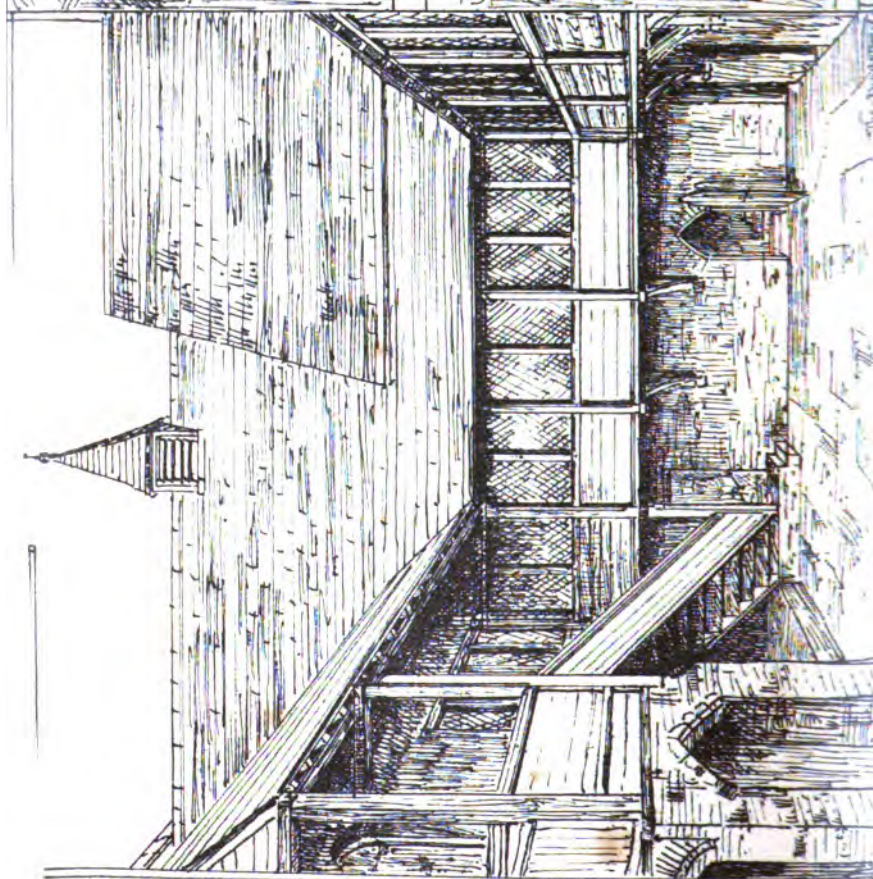
NEW SCHOOL.

Mevagissey, Cornwall. We have seen a pleasing design for this school, by Mr. White, of Truro. The windows are trefoliated lancets, arranged in a triplet in the gulle, and in a transomed triplet in the face of a gabled projection at one end. It is well treated with reference to the levels of the ground.

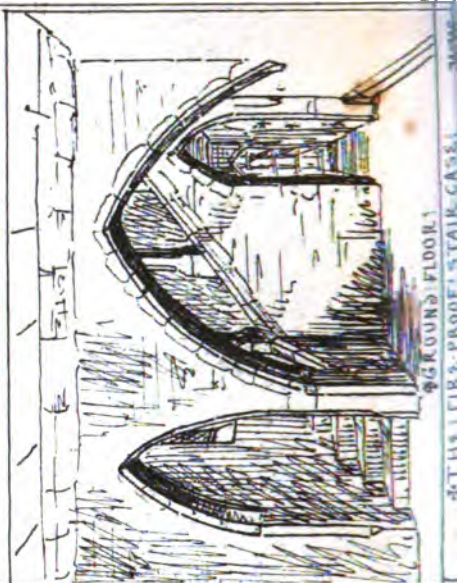
CHURCH RESTORATIONS.

S. Columb Parsonage, Cornwall.—We mentioned some time ago that Mr. White had made a very good restoration of this ancient building, originally, we believe, a college of priests. We now present our readers with an external perspective and several internal views of this interesting pile. We must say it looks too large for the residence of any one priest, and we could wish to see it again tenanted by a collegiate body.

S. Symphorian, Tintagel, Cornwall.—Considerable restorations have been effected in this church during the past year. It is a very ancient fabric, and contains supposed Saxon remains, and also much of Norman date. In common with all other churches, it had been filled with huge pews; these have all been cut down to the level of the old oak benches, many of which still remain. There is a very singular and massive Norman-Romanesque font, remarkable for its symbolism; for it displays numerous crosses surmounting serpents, supposed to signify the triumph of the cross—or Catholic worship, over the serpent,—or heathenism. The pulpit has been removed to its proper place. The ancient oak rood-loft has been repaired, and adorned with polychrome. The whitewash has been scraped off from the Norman-Romanesque arcades in the chancel, on either side; and from a First-Pointed Easter sepulchre, (or perhaps founder's tomb,) on the slab of which is an incised cross. The arch is well moulded. The altar-rails have been removed, and the chancel re-paved. The wooden window-frames have been taken out, and three stone ones, of good design, inserted, (in the chancel,) which are to be shortly filled with painted glass. A new velvet altar-cloth, and velvet hangings for the pulpit, have been provided. In scraping the walls of whitewash, many coats of wall paintings were discovered, one upon the other; but they were so mixed up together, and mutilated, that it was found impossible to retain them. Over them had been painted numerous texts of Scripture, apparently within the last hundred years. The ground-coat in the nave and north transept was yellow ochre, on which were arcades of Norman-Romanesque arches, ornamented with the zigzag. They were evidently of very good design, but, except in parts, the mixture of the various coats formed a confused mass. This ancient church must once have glowed with colour; the remains were interesting, as being specimens of Norman

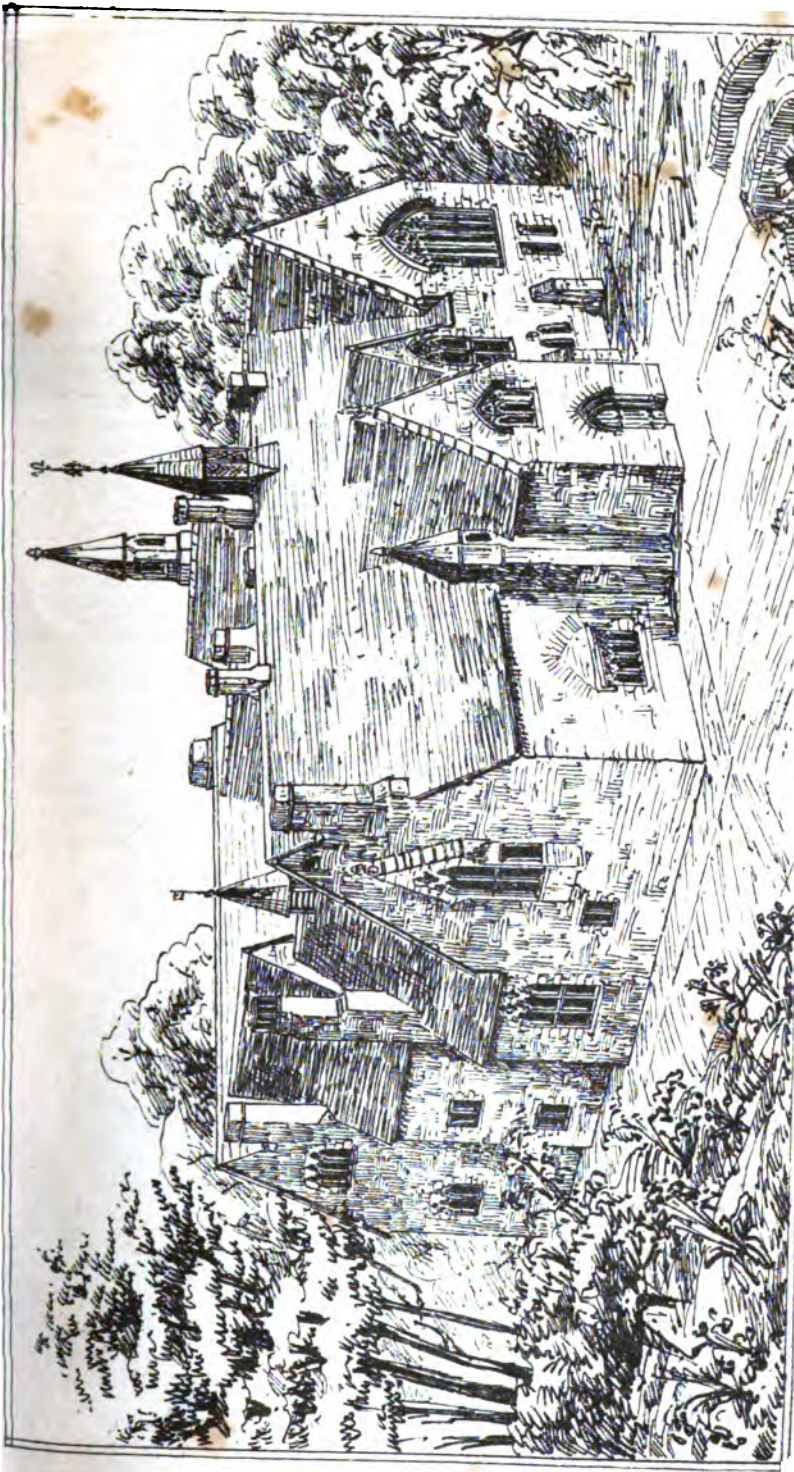


FIRST FLOOR



GROUND FLOOR

STAIR CASE



VIEW OF THE RECTORY HOUSE OF SAINT COLUMBA: MAJOR AS REBUILT: 1850: FROM N. E.



wall painting, and perhaps it is almost to be regretted that they should have been again covered with wash. Several texts of Scripture have been painted, and labels around the chancel-arcades and the window-splays. It is gratifying to add, that this satisfactory restoration has been undertaken at the request and cost of the lay rector, Mr. Price, of Torrington. In the appendix to Mr. Parker's new edition of Rickman, the only Cornish church mentioned, as containing Saxon remains, is Tintagel. There are some traces in the walls of the adjacent church of S. Symphorian, Forrabury, of *Saxon* remains; and there are in the same ancient church, specimens of Norman Romanesque, and of the First, Middle, and Third-Pointed styles.

S. —, Guisborough, Yorkshire.—We are very glad to hear of great improvements in the churchyard of this parish. A vast accumulation of earth, which in some places buried the church walls some three or four feet, has been removed, and good drains have been formed. This cannot fail of drying the church and benefiting it in all ways.

S. —, Marton, Yorkshire, has lately received the embellishment of some additional stained glass.

S. Mary, Stow, Lincolnshire.—A correspondent forwards this account of the progress of the interesting works in this church. "The building is chiefly Norman, but contains considerable remains in surprising preservation of the ancient Saxon cathedral (for such it was). The repairs are being carried on in conformity with the solid and massive character of the original structure, in consequence of which the work is of course slow and expensive. The work has now been going on about half-a-year, and operations are at present entirely confined to the chancel. The east wall of this has been entirely rebuilt, except about five or six feet from the ground, and that which is next in contemplation (perhaps the most important feature of the whole work) is the restoration of the original Norman vaulting, the stones for the ribs of which are already prepared; over this there will be a new roof of considerably raised pitch. The architect is Mr. Pearson. Though Stow must have been formerly a place of considerable importance, it is now only a village, rather larger perhaps than some of its neighbours. It has no resident 'squire,' or any one above the condition of farmer, and the vicar (the Rev. G. Atkinson) is struggling as best he may for the restoration of the church against refractory churchwardens and (for the most part) parishioners. Considerable interest has been shown in the work by some few of the county gentry, but the funds as yet subscribed will scarcely suffice for the completion of the chancel."

S. John the Evangelist, Milborne Port, Somerset,—This church, a large cruciform structure with some fine specimens of late Romanesque work about it, has had the whitewash partially removed. There is a late roodscreen, but the chancel, we regret to say, is not used for those officiating in the service, the family of the squire sitting on a row of chairs with their servants behind them.

We should be glad to call the attention of our readers to the very perfect Third-Pointed roodscreen and loft in the church of *S. Michael, Mere, Wilts.* The whole in a very fair state of preservation is complete even to the gates and staircase to the loft. The screen

supports, what we must term a flying pew, from which it really makes one giddy to look down; and the rood-stairs are superseded by some rickety wooden ones. The church also contains some beautiful parcloes, separating the chantries from the chancel, and a singular carved ceiling to the belfry. In the porch the figure of the patron saint still exists. The old stalls still remain in the chancel, which is however filled with female schools and domestics on Sundays.

S. Botolph, Boston.—We insert some extracts from the report addressed to the committee for restoring this church, by Mr. G. G. Place, architect, with reference to the best method of restoring the same and of expending the sum of £3,500 thereon.

"The great beauty of proportion and elegance of detail and the extreme magnitude of *S. Botolph* places it as the most noble and important of the great parish churches of this kingdom. Its majestic steeple has no rival either in grandeur or in the skill of its construction and stability. No other church has so graceful and open a nave or interior, whilst its chancel is equal to any other. Taking into consideration that the nave or body of the church was at first built without a tower, and that the tower was not begun until about a hundred years after it, it must be confessed on all hands that the beauty of the exterior is complete. The beautiful proportion preserved between the body and the steeple almost baffles the idea that they were built at different and distant times, but such was the case, as is plainly to be seen upon close investigation.

"The church when first built consisted of the present nave, chancel, and south porch, but it had no tower, and was finished at the west end by a noble window and two turrets. The date of the erection of this church was about 1345. The tracery of the windows and the gracefulness of the interior columns are striking features. No building constructed as this first church was could possibly be better adapted for public divine service, for the columns are slender and do not obstruct the light, the windows are ample and give sufficient light, whilst the whole interior is well adapted for hearing and for the accommodation of a large congregation.

"The present steeple was added to the church about the year 1440. It is obvious that the arch which opens the tower to the body of the church was once the west window, for the cill is yet to be traced as well as the remains of the tracery itself.

"In this place I must mention the absolute necessity of throwing open again to the church the unsurpassed lantern which is now used as a ringing chamber. At the time that the tower was added alterations and additions were made, as the tracery of the east window and some of the aisle windows, the additions to the porch, some pinnacles, and other smaller details. No other important change has happened to the church since the building of the tower. The stability of the fabric of the church and the general condition of the structure is very good. The external masonry and other repairs have been done within these few years, which of course leaves less work to be done at this time.

"After these slight general remarks upon the church I beg leave now to report upon such things as I advise to be undertaken as to the

present restoration. I begin at the east end of the interior, and I propose to proceed towards the west.

"1st. I advise that the present Third-Pointed tracery and monials of the east window of the chancel be taken down and replaced by new Middle-Pointed tracery, in accordance with the rest of the church, and that a new stained glass window be put in, illustrative either of the life of our Blessed Lord or of the lives of His Apostles.

"2nd. That the present wainscot oak altar piece be taken down and replaced by a new carved stone reredos, to continue the present altar pictures, the tables of the commandments, &c., &c., and that the present altar rails be brought more forward, and the whole space within be paved with the best encaustic tiles.

"3rd. I advise that the altar steps and the rest of the chancel floor be newly laid down and flagged (as nave), and that the ancient stalls be taken down and cleaned and refixed.

"4th. That the organ be removed to the east end of the south or north aisle, and the gallery be taken down and entirely done away with. That a handsome light open screen of carved oak be put to the chancel arch, and the present entrance to the organ loft be fitted up as a small vestry or robing room.

5th. That the whole of the pews in the nave be taken away and replaced by oak carved benches. The pulpit and reading desk to be removed to the place as shown on the plan, and the singers to be placed in benches near the chancel arch as marked on the plan. [We take for granted that Mr. Place has arranged these properly.]

"6th. That the entire floor of the church be taken up and a bed or concrete laid down, after being properly drained, and a new flagged floor to be laid down. Such ancient floor stones as are displaced either by the hot air flues or otherwise to be laid down at the west end of the nave.

"7th. That the church be heated by a new hot water apparatus, the room under the south porch forming the place for the furnace and boiler. That a new brass lettern be provided for the Holy Bible. The gas to be newly fitted up and laid in as shown on the plan.

"8th. That the story of the tower now used as a ringing room be opened into the church, as it was formerly, and the ringing be done either from the floor of the church or from the gallery in the tower. This is a most important point.

"9th. That the south west chapel, now used as an engine house and shop, be entirely restored and thrown open to the church. That the whole of the doors of the church be carefully restored and repaired.

"10th. That a new font be provided.

"11th. That the south porch be repaired and completely restored, and the exterior of the south-west chapel.

"12th. That the masonry of the west doorway of the tower and the base moulding of the tower be substantially restored.

"13th. That the beautiful statues on the buttresses of the clerestory be restored."

grievance, I shall be in some measure repaid for the distances I have travelled for the purpose of rubbing some brass or other which, through the carelessness of churchwardens or others, I have been unable to do.

Your obedient Servant,

J. D., C. C. A. S.

Mr. White has communicated a paper, showing much ability, to the Exeter Architectural Society, in which he defends a design of his for a new church at Mythiam from the unfavourable criticism of that body, and shows that exclusive attention to the vertical principle, the horizontal principle being forgotten, will not conduce to the perfection of Pointed design. The two principles must each be represented, in due adjustment, in any successful building.

Fasti Christiani, or Rhymes on the Kalendar, (Dolman, 1851) by the Rev. Mr. M. Laurin, must have come to us by mistake. The sacredness of the subjects touched upon, and the evident good meaning of the "poet," can scarcely make us refrain from amusing our readers by specimens of as bad doggerel as ever we met with.

We observed in the *Yorkshire Gazette* of April 19th, forwarded by a correspondent, a decision by the Chancellor of York in a contested pew case in Middlesborough Church, in the course of which occur the following good remarks: "The counsel has uttered such observations as 'suitable to his rank and station in life.' I can only say that I have been in the habit, with my wife, of going weekly to Westminster Abbey, and we sit where we can—by one another, if possible; but if not, in different portions of the church, in no particular pew, and having no regard to either persons or places. By chance one day we may sit next to Mr. Sidney Herbert, and by chance another day we may sit by the side of one of the labourers employed in the service of the church. It is fortunate that of late a habit has grown up of removing pews in churches altogether, and thus so much of this miserable pride and attention to the rights thereof has been put aside."

We are not aware of there being any legal remedy for the grievances complained of by J. D.

We must recur to an interesting volume, just published, under the title "Reports and Papers read at the meetings of the Architectural Societies of the Archdeaconry of Northampton, the counties of York and Lincoln, and of the Architectural and Archaeological Societies of Bedfordshire and S. Alban's, for the year 1850." London: J. Masters.

We must postpone to our next number, owing to the pressure of matter, a notice of the *Stones of Venice*, a work for which, in its architectural aspect, we profess great sympathy and admiration. *Theologically*, we differ most widely from Mr. Ruskin's (shall we call it?) monomania. And we are glad to be spared the necessity of speaking our mind on his *Notes on the Construction of Sheepfolds*, which not even its ambiguous title brings within the limits of our pages.

We are glad to see a correspondent of the Toronto "*Church*," quoting our notice of the wooden church at S. Francis' Harbour, Labrador, recommending attention to the proper principles of construction in wood.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXXV.—AUGUST, 1851.

(NEW SERIES, NO. XLIX.)

ON THE HISTORY OF HYMNOLOGY.

A Paper read before the Ecclesiological late Cambridge Camden Society, on Monday, June 23rd, 1851, by the REV. J. M. NEALE, M.A., one of the Honorary Secretaries.

It would be the height of presumption, if, in the limited time for which I shall occupy your attention, I pretended to give even the most popular outline of the vast history of Hymnology. My aim is simply to explain,—(persons who propose to use the Hymnal Noted may naturally wish it explained)—of what it consists; who were the writers, what is the date of its hymns, and with what authority they come to us.

When the attention of the Ecclesiological Society was first turned to the subject of Hymnology, we could only act on the same principle which we have endeavoured to carry out in all things, that, if we were Catholics in the first place, we were English Catholics in the second. We felt that we could look for our hymns to only one source, the offices,—or rather to use the proper old, as well as modern, word,—the *services* of the elder English Church. And of the various uses of that Church, the ritual of Sarum had so incomparably the most authority, that its hymns, we felt, were to be regarded as our especial inheritance; its hymns, I mean, as contradistinguished from later Roman corrections, or rather deformations of them on the one hand, and on the other from early or mediæval hymns, which, however beautiful, were never received in England.

The Sarum Hymnal,—and I may perhaps mention, that a very convenient edition of it, which I hold in my hand, was published last year at the Littlemore press,—the Sarum Hymnal contains about one hundred and fifty hymns. Forty of these are translated in the Hymnal before you;—forty or fifty more, though not of equal importance, may at some future time appear in its second part;—while the rest are either such as are not so well adapted to our present circumstances, or in some few instances, from their poverty or bad taste, undesirable in themselves.

Of the hymns now before you, to name such of the authors as we know,—five are certainly, or very probably, by S. Ambrose ;—one by Prudentius, two by Sedulius, two are Ambrosian, by which I mean of the period between S. Ambrose and S. Gregory, three by S. Gregory ; and these belong to the first period of Latin hymnology, when the Church was ridding herself of the shackles of quantity, and inventing rhyme. Three are by Venantius Fortunatus, who died in or about the year 609 : one by S. Hrabanus Maurus, who died in 856 : one by the Emperor Charlemagne : one by S. Fulbert of Chartres, who died in 1029 : one by S. Bernard of Clairvaux, who died in 1153 : two by unknown authors, but before the year 700 : fifteen from the year 700 to the year 1000 : and three of the eleventh or twelfth century.

I will as briefly as possible now go through the authors whom I have mentioned. And first of S. Ambrose. I cannot characterize his hymns better than in the very masterly critique of Mr. Trench. After observing that there is a certain coldness in them, an aloofness of the author from his subject, a refusal to blend and fuse himself with it which disappoints a casual reader—and that the absence of rhyme, and the uniform use of a metre with singularly few resources for producing variety of pause or cadence, add to the feeling of disappointment, he proceeds, “ Only after a while does one learn to feel the grandeur of this unadorned metre, and the profound, though it may have been more instinctive than conscious, wisdom of the poet in choosing it ; or to appreciate that noble confidence in the surpassing interest of his theme, which has rendered him indifferent to any but its simplest setting forth. It is as though, building an Altar to the Living God, he would rear it of unhewn stone, upon which no tool had been lifted. The great objects of faith in their simplest expression are felt by him so sufficient to stir all the deepest affections of the heart, that any attempt to dress them up, to array them in moving language, were merely superfluous. And suitably did the faith which was in actual conflict with, and was just triumphing over, the power of the world, find its utterance in hymns such as these,—wherein is no softness, little tenderness, but a rock-like firmness, the old Roman stoicism transmuted and glorified into that Christian courage, which encountered, and at length overcame the world.”

The masterpiece of S. Ambrose is the immortal hymn, *Veni, Redemptor Gentium*, No. 5 in our Hymnal, “ Come, Thou Redeemer of the earth, Come, testify Thy Virgin birth.” The *Eterna Christi munera*, No. 36 in our book, is a portion of a longer hymn of his, with the same beginning, for the commemoration of Martyrs. It was afterwards divided,—a German critic says, miserably dilacerated, but with the criticism I hardly agree,—into two, for the festivals of Apostles, and for those of Martyrs ; a new beginning being prefixed to the former. There are three others which are very probably by S. Ambrose,—those for the third, sixth and ninth hours ;—the last of these, No. 7 in our book, shall now be sung to you. The melody to which it is given will be that appropriated to Epiphany tide, 7th in the Hymnal Noted.

PRUDENTIUS, the prince of early Christian poets, who was born in Spain about the year 348, and died not earlier than 410, is the author of the Hymn, No. 16 in our book, for the Holy Innocents. It is in fact only the 32d and 33d stanzas of a hymn on the Epiphany composed of fifty-two. But as this length was totally out of the question for ecclesiastical purposes, (though the Spanish Church did use to sing these hymns right through) from a very early period centos were made out of it, and appropriated to different festivals. This hymn does not occur in the English books; which merely used those of the Common Service of Martyrs. It will now be sung,—in the first place to the Mechlin Version of the Christmas evening melody, 16th in the Hymnal Noted, and then to the Sarum version, 16th.

[Illustration :—*Salvete, Flores Martyrum.*]

The next hymn, 17 in the book, "Why, impious Herod, vainly fear," is merely the continuation of that marked 14, which begins, "From lands that see the sun arise." It is of British origin, being the composition of the Scotch poet Sedulius, who flourished about 430. It is in the original ABCDarian: that is, the verses begin with the consecutive letters of the alphabet, a trace of which, I see, has remained in the 14th hymn of our book, where the second verse begins with the letter B. This arrangement was not uncommon: there is another instance of it in the Salisbury Hymnal, in the hymn also for the Epiphany, which begins, *A Patre unigenitus*. The grand judgment hymn, the germ of the *Dies Ira*, which commences *Apparebit repentina*, is also of this nature. Nor is the device childish, since it must have been a great help to memory. We shall now take this 14th hymn to its proper Christmas morning melody, 14th—but, to spare time, shall confine ourselves to the first four verses, and the Doxology.

[Illustration :—*A solis ortus cardine.*]

Of Ambrosian hymns, taken in that limited sense which I just now attached to the term, there are only in our Hymnal (so far as we can speak with certainty) two. The one is the 31st, "Eternal Monarch, King Most High," which is an abbreviated form of a hymn of fourteen stanzas, of Spanish origin, possibly of Prudentius. The old Commentators explain the fourth verse—

Yea, Angels tremble when they see
How changed is our humanity,
That flesh hath purged what flesh had stained,
And God, the Flesh of God hath reigned,

by the fact that, whereas Angels allowed themselves to be adored before the Incarnation, as in the case of Daniel, they afterwards refused such honour from the flesh which our Lord had made His own. The other is the 39th, "The Merits of the Saints." This latter, one of the few hymns in a classic metre, we find quoted by Hincmar of Rheims, who professes that he could not discover the author.

Hence we come to S. GREGORY the GREAT, who died in 604. Of his composition are the 3rd hymn, *On this the day that saw the earth;*

the 20th, *O Maker of the world, give ear*; and the 41st, which we have ventured to retain in its Sapphic form. The 19th is attributed to S. Gregory; but though the diction does not absolutely forbid the idea that it is his, the nature of the thoughts proves that it cannot be. No one would compare S. Gregory as a writer of hymns to S. Ambrose; yet his very frequent rhymes and disregard of metre show that the Church was now on the point of flinging away for ever the classical shackles by which she had hitherto been more or less hampered.

The next writer who comes before us, *Venantius Fortunatus*, long the fashionable poet of the South of France, and who died Bishop of Poitiers in 609, forms the commencement of the new epoch. He first employed regular and undeviating rhyme in the world-famous *Vexilla Regis*. True, it still falters with assonances, as the first verse may prove. *Vexilla Regis prodeunt, Fulget crucis mysterium, Quo carne carnis conditor Suspensus est patibulo.* But still, we cannot deny that the principle of rhyme is here allowed. I know very well that in many of the works written when Hymnology was yet in its infancy, e.g. Sir Alexander Croke's Essay, rhyme is ascribed to a much earlier period; a polished piece, without assonances, is even given to Pope S. Damasus. But this is exactly like the proceeding of some French archæologists a few years ago, who would have it that Coutances, a lovely Middle-Pointed Cathedral, was of Romanesque date. So far as we can at present tell, Fortunatus was the first who turned rhyme from a mere ornament, as S. Ambrose, and still more S. Gregory believed it, into what it afterwards became, a necessity.

The *Vexilla Regis* is perhaps the finest hymn (the *Dies Iræ*, you know, is not a hymn,) which the Western Church possesses. It is not, however, exactly as Fortunatus wrote it. His second verse is almost always, as here, omitted; and for his two last, later Breviaries have substituted an address to the Cross, and the Doxology which is given in the hymnal.

This hymn was in our Breviaries from the beginning. One of its innumerable adaptations, for we can hardly call them parodies, flew like wild fire over England, and was sung in processions after the battle of Evesham. It began

*Vexilla Regis prodeunt,
Fulget cometa comitum,
Comes dico Lancastrie,
Qui domuit indomitum.*

Two other hymns of Fortunatus, which are indeed only one hymn divided into two parts, are the 23rd and 24th. And these again form an epoch in the progress of Hymnology, as being the first instance of the triple trochaic verse, though in this case without rhyme, the noblest Latin measure. And here we may notice the practice, which in after times became so usual, of borrowing the first line of a popular composition for a new hymn. Thus S. Thomas did not disdain to take the commencement of this for his nobler

Pange, lingua, g. gloriosi Corporis, &c.

So with reference to the Instruments of our Lord's Passion we have—

Pange, lingua, gloriosæ Lanceæ, &c.

and

Pange, lingua, gloriosi Coronam certaminis.

The 23^{II}. which commences, *Sing, my tongue, the glorious battle*, will now be sung to you—

[Illustration :—*Pange, lingua, gloriosi Prælium.*]

The hymn to which we next come, the *Veni, Creator Spiritus*, is, as there seems little reason to doubt, the composition of Charlemagne. That emperor was almost as much renowned for his scholarship as for his military achievements, and it is remarkable that the frame and diction of this ever famous hymn quite fall back on the older and correct models. As a slightly corroborative piece of internal evidence, we may observe that Charlemagne was much interested in the propagation of the *Filioque* doctrine, and that the last verse but one goes out of its way to introduce it. We, of course, have adopted the form of our own Ordinal, though it is scarcely more than an abridged imitation of the original. This hymn will now be sung, 34^{II}.

[Illustration :—*Veni, Creator Spiritus.*]

S. Hrabanus Maurus, Archbishop of Mayence, and the most learned writer of his time, who died in 850, is the author of the hymn, 42, *Thee, O Christ, the Father's Splendour*, which calls for no particular remark. S. Fulbert, of Chartres, who died about 1029, left that which is numbered 25, the Easter hymn, *Ye Choirs of New Jerusalem*. The employment of this on the Eve of Low Sunday (for in Easter week no hymns are properly sung) is almost an English use, though I have seen it in one or two other books, as, for example, those of Prague.

Our list of writers may close with S. Bernard, who has left that sweetest of all hymns, the *Jesu dulcis memoria*, No. 18 in our book. It is generally known as the *Jubilus* S. Bernardi, and in the original contains about fifty stanzas, out of which several centos have been made. It will now be sung to you to its proper melody, which is that for Ascension; with reference to that saying of the Apostle, "wherefore God also," &c., which thus connects the glorification of that Holy Name with the Ascension of our Lord. We have put it in the week following Epiphany, because many churches celebrated the festival at that time, and because it is certainly appropriate to it. The Sarum use, as that of our own Prayer Book, appropriates to it the 7th of August, some German books the 17th of March, some the Octave of the Epiphany, some, as the present Roman, the second Sunday after Epiphany.

[Illustration :—*Jesu, dulcis memoria.*]

Of the other hymns, as the authors are not known, so I have but little to say. I will just point out the most remarkable. The fourth,

Now that the daylight fills the sky, is at least of the 8th century, because it is mentioned by Amalarius, in the 9th, as well known. It would appear originally to have been intended for fast days, but soon came into universal use. It is the only hymn which in all known rituals never alters, being invariably said at Prime. The ninth, *Te Lucis*, is of nearly equal age. This, in the Roman Church, never varies, but our own had, as indeed the Hymnal shows, several varying forms for the different seasons. It will now be sung to its every day melody, which will be found by those who intend to introduce Gregorian hymns a very convenient one with which to commence. (9^{III.})

[Illustration :—*Te Lucis ante terminum.*]

The 15th hymn, on S. Stephen's day, is from the York Breviary, that from the Sarum being less appropriate to our purpose.

The 21st, the Lent hymn, beginning *Jesu, the Lord and Pattern, whence Our forty days of abstinence*, though frequently attributed to S. Hilary, is, in truth, very late, perhaps even of the 13th century.

The 29th, *The Lamb's High Banquet we await*, is one of the most celebrated of anonymous compositions, and may be referred to the 8th century.

The 43rd, *Blessed City, Heavenly Salem*, is at least of the 7th century. Its Roman recast, *Thou Heavenly New Jerusalem*, we have also given, because it was so well known, and because many persons wished to retain it as a remembrance of that glorious dedication at which it was sung,—that of S. Barnabas—the first Gregorian hymn melody publicly used since the Revival.

And now it will be proper to speak very briefly on the subject of *Sequences*. I need not, perhaps, explain that sequences are distinguished from hymns,—1, By their use in the Liturgy only; namely, between the Epistle and Gospel. 2, By the greater freedom and irregularity of their metre; and by the frequent employment, where they rhyme at all, of prolonged concatenations of double rhymes. 3, By their much greater length. 4, By the difference of their melody: which instead of recurring regularly, recurs partially and irregularly. Without entering into their history, I may just remark, that they appear to have had their rise in the 8th or 9th century; that the northern Churches, as England, Sweden, Brandenburg, Cologne, Utrecht, and more particularly Iceland, were much more partial to them than Italy and Spain; that many Missals, as our own, employed them as regularly as Collect, Epistle, and Gospel; that, at length, there was a perfect mania for composing them; and in the German Missals of the 15th century, there are frequently eight or ten for choice for one festival: till finally, the council of Cologne, in 1536, allowed their omission, and that of Trent ordered it. At present, in the Roman Missal, to the great loss of ritual, four only are retained:—the *Dies Iræ*, the *Victimæ Paschali*, the *Veni Sancte Spiritus*, at Pentecost, and the *Lauda Sion Salvatorem*, at Corpus Christi. The Paris Missal, however, retains many more.

Of sequences, or proses, as they are sometimes called, there are two sorts; which may respectively be named the *Notkerian*, from S. Notker, their inventor, or at least, introducer, who was also the author of

the *Media vita*, retained in our Prayer Book; and the *Victorine*, because brought to their greatest perfection by Adam of S. Victor, in the 12th century. Of the first sort, the Notkerian, is the *Victimæ Paschali*, 28 in our book. To explain the principle of the metre, would be impossible, on an occasion like this. It is, however, entirely syllabic; that is, certain of the verses are in correspondence, with an equal number of syllables; each of these is frequently divided into several intercessions or pauses, and these also correspond to each other, either by rhyme, or assonances, or accent, or syllables. I cannot illustrate this from the translation in our book, because we by no means felt bound by such minutiae: but I will just refer to the original Latin. Here there are eleven verses, instead of, as now they are generally given, eight. The question to S. Mary is put thrice: and before the last verse this is inserted: "*Credendum est magis Mariæ veraci quam Judæorum turbæ fallaci.*"

The metrical arrangement then is this:

The 1st verse,—*Victimæ Paschali laudes offerent Christiani*: has no response.

The 2nd verse,—*Agnus redemit oves*: *Christus innocens Patri reconciliavit peccatores*: answers to the 3rd verse,—*Mors et vita duello conflixere mirando*; *dux vitæ mortuus regnat vivus*: each has twenty-four syllables: and each ends with a double accentual trochee, *peccatores, regnat vivus*. This is a less degree of correspondence than is usual. The 4th, 6th, and 8th verses, *Dic nobis, Maria, quid vidisti in viâ*, answer of course to each other, and to the 7th,—*Angelicos testes, sudarium et vestes*. Each has one intercession, with a feminine rhyme; each clause consists of two accentual anapæsts and a half; and each verse has fourteen syllables.

The 5th answers to the 7th.

The 5th is,—*Sepulchrum Christi viventis, | et gloriam vidi resurgentis.*

The 7th is,—*Surrexit Christus spes mea, | præcedit vos in Galilæa.* Each has seventeen syllables, (for *gloriam* reads as two,) each has an intercession at the 8th; each a feminine rhyme; and the accentuation of each is the same.

And so also the 10th and 11th, each with twenty-four syllables, three intercessions, and a feminine rhyme, between the second and third; thus, the 10th is, *Crédendum est magis sóli | Mariæ veráci | quám Judæórum túrbæ falláci*: and the 11th is,—*Scimus Christum súrrexisse | a mórtuis vére | tú nobis víctor Rêx miserére.*

Thus much for the metre of this sequence: it shall now be sung.

[Illustration:—*Victimæ Paschali.*]

The other kind of sequences will, I suppose, always be the most popular; and they abound in the Sarum Missal. Their tendency is generally to a metre of this kind; I am quoting from one of Adam of S. Victor:—

Reprobated and rejected
Was this stone that, now elected,
For a trophy stands erected
And a precious corner stone.

Sin's, not nature's, termination,
 He creates a new creation,
 And, Himself their colligation,
 Binds two peoples into one.

Of these there were many in the vernacular tongue of the various uses. I could give examples of this from the old Spanish, Portuguese, and Sicilian Churches. But a more curious fact is, that they are sometimes found in a patois half Latin, half vernacular: of which I cannot refrain from reading you an example. A short sequence for the Annunciation has its 2nd verse thus:

Ave, veri Salomonis Mater, vellus Gedeonis,
 Cujus Magi tribus donis Laudent puerperium:
 Ave, solem genuisti, Ave, Natam protulisti,
 Mundo lapsio contulisti Vitam et imperium.

In a Strasburg Missal of the 15th century, we have the above legend in this wonderful mixture of German and Latin:

Ave, mutter Salomonis Maget, Schaper Gedeonis,
 Der drei Künge tribus donis Lobent puerperium:
 Ave, Sonne protulisti, Ave, Herren genuisti,
 Dieser Welte contulisti Leben und imperium.

I now come to the *Dies Iræ*.—It seems next to certain, though not absolutely so, that the author of this sequence (so to call it, for Ferdinand Wolf, the first living Hymnologist, considers it a tract,) was Thomas of Celano, the friend and disciple of S. Francis of Assisi; at all events, whether his or not, it may be proved to be of Italian origin, and of the middle of the 13th century. Its author left two other proses which are at present lost, though there seems a fair hope that further researches may disinter them. The one begins *Sanctitatis nova signa*, and may probably have referred to S. Francis; the other, *Fregit victor virtualis*, which may probably be an Easter sequence. It would be a glorious achievement to recover these; and those who have the opportunity, would do well to examine such foreign missals as may fall in their way for this purpose. If there is one place in Europe where they are more likely than another to be found, it is the Abbey of S. Gall in Switzerland. And it may be an encouragement to search, to know, that within the last few years, several very fine sequences of Abelard, previously supposed lost, have been discovered in the royal library at Brussels.

The *Dies Iræ* is, as I need not observe, by the confession of Catholics and heretics, theologians and poets, the masterpiece of ecclesiastical poetry. It is superfluous to remind you how Sir Walter Scott recurred to it on his death bed, and how it gives rise to the most sublime scene in the *Faust*. The metre, which is unique, the triple hammerstroke, as a German critic calls it, of the triple rhyme, the wonderful simplicity of its words, the fearful sublimity of its ideas, the telling effect of every single word, make it stand alone in its unapproachable glory. But it is worthy of remark, that it by no means occupied the place in the Middle Ages that it does among us. Till the end of the 15th century, it was almost confined to Roman and Italian Missals. "

first instance of its occurrence in a German Missal, is believed to be that of Mayence, in 1482. I have not examined all, or any thing like all, the editions of the Sarum Missal, but I believe I am correct in saying that it occurs in very few. The French Hymnologist, Santolius Victorinus, actually recast the hymn into a classic form.

With respect to the translation in our book, I am sure its author would agree with me in thinking that our great aim must be to do least badly, what no one can hope to do well. How hopeless it is to produce a satisfactory version, may be seen by the seventy or eighty German versions extant. Yet I cannot but believe that this translation, which manfully grapples with the triple rhyme, is far better than those which quietly drop it, as Mr. Caswall's, or even Mr. Williams', notwithstanding the far greater ease of that sort of verse.

I will conclude with one or two remarks on some of the separate verses. The first line is merely a quotation from Holy Scripture. The Vulgate gives in Zephaniah i. 15, *Dies iræ, dies illa, dies tribulationis et angustiae, dies desolationis et miseriae*.

In a French poem of the 12th century, published by Du Meril, there is a contrast to this, which from the consonance of the rhythm and turn of thought, Thomas of Celano may have had in his mind :

“ Appropinquet enim dies
In quâ justis erit quies,
Quâ cessabant persequentes
Et regnabunt patientes.

“ Dies illa, dies vitæ,
Dies lucis inauditæ,
Quâ nox omnis destruetur
Et mors ipsa morietur.”

The second line, as our translation takes it, is, *Crucis expandens vexilla*. This however is a very late alteration, a French correction of the 17th century. It refers, of course, to the general belief of the Fathers, that the sign of the Son of Man will be some stupendous apparition of a heavenly Cross,—or as others thought (with whom Gretser seems to agree) the real Cross, transfigured and miraculously made visible to all nations. But the true reading is

Teste David cum Sibylla.

I need not remind you of the semi-inspiration which mediæval belief attached to the pseudo-oracles of the Sibyls. S. Bernard, in his sequence *Letabundus*, speaking of the unbelief of Judæa in the Nativity, says :—

“ If she do her prophets wrong,
If she spurn the witness throng,
Still the deed in Sibyl's song
Let her find.”

It is more difficult to say to what particular prophecy of the Psalms the poet refers. The commentators say, “ Upon the wicked He shall rain snares, &c. ;” but it seems to me that allusion is rather made to

the whole tenor and aim of the consolations and threatenings of David. At all events, the reading *Teste Petro cum Sibylla* is a transparent alteration of some puzzled corrector.

The third verse is a remarkable instance of that marvellous choice of words of which I spoke. *Tuba mirum*, &c. No epithet—which must have been an objective one, and therefore far above the reach of words—to *tuba*; but to *sonum*, and subjectively to ourselves, there is,—and the very exact one—not dreadful, but *mirum*; the astonishing nature of the blast being the first idea the poet catches. Then in the next line, *Per sepulchra regionum*, the long vague words to the great vague idea:—and in the third, the verb *coget*, shall *force*, the exact expression. The translation in our book gives it, I think, pretty fairly, with the one exception of the last word,—All before the throne it *bringeth*: how different from *coget*! In the next verse, however, no translation that I ever saw seems to have caught the meaning. Ours, as you see, simply asserts two facts, “Death is struck,” &c., and “All creation is awaking.” But in the Latin, the whole force lies in the word *cum*: *When* creation—or rather, *when* the creature, in the same sense in which our Version speaks of the “*creature* being made subject to bondage not willingly”—*when* the creature shall arise, Death shall be struck with amazement, *stupebit*, namely to see his power overthrown,—and nature, to see that which by her own laws had returned to dust, thus revived.

But I must not detain you longer. It seems to me almost certain, that all after the sixteenth verse is a later addition, and that the original prose ended with a seventeenth thus:—

“*Consort ut beatitatis
Vivam cum justificatis
Per seculum eternitatis.*”

The remaining verses were however not ill added, when the sequence was applied to present use. A few verses will now be sung, and will conclude this Lecture.

[Illustration:—*Dies ira, dies illa.*]

ON THE MUSIC OF THE HYMNAL NOTED.

*A Paper read before the Ecclesiological late Cambridge Camden Society,
June 23, 1851, by the REV. THOMAS HELMORE, M.A.*

It was originally intended that the remarks I have to offer to this Meeting upon the Music of the Hymnal Noted, should be simply a repetition of the paper read at our Annual Meeting. But as from the absence of our friend Mr. Neale, we were then deprived of the advantage of hearing the very interesting paper he has read to-day, and I was consequently obliged to make my own remarks more general than

will now be necessary, I will to-day endeavour to confine myself to such observations as seem suited to aid the present meeting in forming a right estimate of the music we are endeavouring to restore to the Church of England.

Those who heard the former paper, or have read it in the *Ecclesiologist*, will remember that I began by noticing that, as the recent revival of Church principles and practice, has happily infused new life into all the arts which adorn the material edifices in which Christians assemble to worship their God and SAVIOUR, the earthly palaces of the King of kings; so also in our musical art,—an art consecrated by the distinct command of God Himself to be the vehicle of direct addresses to the throne of His heavenly grace,—the influence of this revival of true religion has been felt, and an improved standard of feeling and judgment adopted.

In too many instances light and unsuitable music has been in use in the English Church, as well as in the Roman Catholic chapels and dissenting meeting houses in our own country, and too generally throughout the Churches of the West.

I now wish to repeat what I then said, that there does exist a style of music (at present not generally known or appreciated) adapted in all respects to church purposes, *essentially* different from that of the modern oratorio, the opera, the theatre, the concert room, and the military parade. This difference characterises all the ancient plain song of the Catholic Church, and is found in all the church writers down at least to the middle of the 17th century. As far as plain song is concerned, it consists in the peculiar tonality of the melody, and its frequent freedom from modern time and rhythm. It suggests a different law of accompanying harmonization, which though not exclusive of much that is familiar to the modern musician, nevertheless, is inclusive of many things *besides*, if not actually at variance with his laws.

In figurate music, similar peculiarity of mode or tonality in the melody of the various parts, a general breadth and vocality of effect, and a peculiar style of harmonic treatment, are the principal sources of the difference. I have no wish to depreciate modern *secular* music—in its place let it have its own admirers (as it always will) and let it keep its own laws. I do not expect, all at once, to persuade my fellow-Christians to think with me that much of the sacred music which is highly admired in our churches and cathedrals, does not differ in its *essential* characteristics from secular music; nor am I going to assert that no compositions in this style of music ought to be retained by the Church in her worship. Far less am I disposed to open the harassing question how far, since nature herself has imposed upon us certain laws, which though discoverable, are not always discovered—how far they have been already discovered in the case of the musical art,—and to what extent the principles of modern music (professedly based upon those laws) are in any degree exclusive or destructive of the laws of Church plain song, and of the rules by which were elaborated the works of a Sebastian Bach, a Handel, a Farrant, a Byrd, a Tallis, a Marbeck, an Anerio, a Morales, a Luca Marenzio, a Guidetti, or a Palestrina.

I am extremely anxious not to overstate the case. There is, I re-

peat, a peculiar style of music known by theorists under the title of *Church Music*. This is different in its construction from the music commonly known as modern music, dating, I suppose, from the Restoration of Charles II., but not exclusively adopted till some years after. I will not ask any one here present, to give up (so long as he can retain it) his fondness for one modern melody, one popular service, or one operatic anthem that has ever charmed his senses, or touched his soul. But I *will* ask every one of you to bear with me, and not hastily to make up his own mind on the subject, when I urge that the *music* of ancient churches has, at least, equal claims upon the study and devout affection of Christians with their ritual books, their sacred poetry, and their architecture.

Most of you probably know, how certain architects in another century, not very far back in our history, disgusted with the rude barbaric cathedrals and churches of the dark ages, proposed a general reduction of their uncouth forms to a classical conformity with their own refined tastes! A similar contest between the Church style and the classical has (I am informed) been going on lately in France—and in our own country, while a sounder view has gained the upper hand in architecture, (mainly, I must be allowed to add, through the exertion of this and kindred societies) church music now too often shares the past fate of the other art.

Musicians in our day too generally regard *Church* music as barbarous; and prefer that kind of melody and harmony which is constructed only upon the two modern modes—to whose major and minor tonality they contend that all music not only *may* but *must* be reduced. Here we have a musical parallel to the last century's reduction of Pointed church architecture, to the laws of the Renaissance.

Very slight observation of the melodies of the Hymnal as we have already endeavoured to interpret them to-day, will have convinced this meeting that some other laws, some other essential elements than those of modern melody, must be the secret clue to their peculiarity.

We do not at present inquire whether this peculiarity is agreeable or not—but there it is: there is a style of music essentially different from that of modern secular music. What I wish to persuade you all to do is, as you have opportunity, to *listen* to this music, to sing and play it yourselves, to make yourselves acquainted with the laws of its construction, to believe that those of us who have for years made it our careful study, do really love and enjoy it. And when your ears are as well accustomed to their eight (or twelve) tonalities, as they are to the modern major and minor modes, it will be time enough for you to ask yourselves which of the two styles is most suited to the purposes of devotion. Supposing however the modern school of music should prove in the end to have contracted its bounds, and by arbitrary laws not founded upon natural principles to have excluded its professors from the use of several elements of sublimity and beauty? What if you find that such music as used to be written for the Church cannot be written now; because men have despised the Church-style, or been ignorant of her laws of sacred art? Suppose the Church to have a school of music peculiarly her own, hallowed by immemorial use in the service of the

sanctuary :—Let me ask whether it would not be better to study this Church music before we condemn it, and to understand its laws, and the theory of its construction, before we turn from it in disgust, because forsooth it does not fill our ears, trained to different modes, with that delight which we think ought to be derived from it, if it were really worth learning ?

I believe that the Church school of music is really better adapted to Church purposes than more modern compositions, and that its study must be revived before we shall have any new writings of any kind, simple or florid, suited to the grandeur and the solemnity of Divine Worship, and you will therefore pardon me if I give it as my deliberate opinion, that in proportion as we grow more devout, more Church-like in our tastes and feelings, we shall receive music of the kind now introduced to your attention with greater delight, and acknowledge more readily its fitness both as a *medium* of the united praise of large masses of people, and for more elaborate compositions for choir purposes.

Of this school are the melodies of the Hymnal Noted ; they appear to be of great antiquity, as they are found (with certain differences of form) in the earliest ritual books of the whole Western Church, and are most likely coeval with the hymns themselves.

Without then any disparagement of modern art in its proper place, or opposing ourselves to any genuine improvement, there does appear to me every reason for restoring their use in the offices and liturgy of the Church of England ; and this would bring about a change in the musical performance of her services desired by all, and based upon the highest religious and artistic principles ;—a change to be produced, gradually indeed, yet effectually, and carrying with it the sympathies of the pure, the earnest-minded, and the devout Christian, retaining all the jewels of our present musical Regalia, but setting them in purer gold chased and embossed in a richer style.

We will now proceed with the examples given at the former meeting, and I will only mention further, that as several of the melodies set to the hymns have been made the subjects of figurate compositions of the great Italian masters of the sixteenth century, three of these (one by Vittoria, and two by Palestrina)—set to English words, in that most useful collection entitled “ Anthems and Services,” will be given by the choir, both as a relief from the necessary sameness of effect produced by so many simple compositions of the hymn kind sung in succession ; and as reflecting some of their own grandeur upon the unpretending themes from which they have been constructed.

THE ECCLESIOLOGY OF NEW SOUTH WALES.

The Substance of a Paper read before the Ecclesiological late Cambridge Camden Society, at its Twelfth Anniversary Meeting on May 22, 1851, by the REV. W. H. WALSH, Incumbent of Christ Church, S. Lawrence, Sydney.

IN tracing the progress of church architecture in New South Wales, we must go back to that day of small things in which the very colony had its beginning, when the tents of the "first fleet," (as the original cargo of prisoners in which the community was founded, was called,) were exchanged for bark huts, and they again for the more sumptuous weather-board buildings in which the commandant and his staff of military and civil officers were housed. What the "church" of the first settlement on the shores of Sydney Cove, was, we have no distinct information. We must fear that the externals of religion were as little heeded as religion itself, and that the solitary clergyman who was found to take spiritual charge of that most unpromising and uninviting flock, had as little influence in securing a decent house of prayer,¹ as his successors had under similar circumstances; "convict establishments" seldom or never having anything better than a shed or mess-room to serve as the "church" for prisoners,—at least in New South Wales and Norfolk Island. There are, however, memorials left of the improvement which the gradual increase of the free members of the community at length brought about, in the two churches of S. Philip at Sydney, and S. John at Parramatta,² which may be considered the chief ecclesiastical antiquities of the colony. Both are built of stone. The former certainly bears the palm for unsightliness. On the north side there is a skillion addition of brick which used to serve as a schoolroom. The other side is distinguished by five large round-headed sash-framed windows painted in large green and white stripes; and on the same side there is a large square projecting porch or vestibule with a door at the side of it. At one end of the nave is a round tower, originally built to hold a peal of small bells, some of which it is said yet hang in their place, but may not be rung for fear of consequences to the fabric. To this tower the church was *appended*; and to the nave again appears afterwards to have been appended the chancel, an odd-looking circular structure with a large sash window at the end—not the east—for it stands north and south. The roof of the nave is hipped at either end and completes the deformity. The incommodiousness from heat and want of space, from bad arrangement of pews, and from dirt and damp, has been too long evident, and has contributed, together with the erection of a Roman Catholic Chapel in

¹ The Rev. William Johnson succeeded in raising a humble building covered with thatch; but it was at length burnt to the ground by some incendiary prisoner, who wished to get rid of, or to take revenge for, the pains and penalties connected with attendance at church.

² Parramatta is fourteen miles west of Sydney, at the head of the inlet from Port Jackson, which is called the Parramatta River.

such close proximity as to make the music of its services inconveniently audible to the congregation of S. Philip's, to hasten the commencement of a new structure of which more will be said presently.

S. John's at Parramatta has a much more assuming look than its ancient sister of Sydney. Its two spire-capped towers at the west end, and its long well developed chancel give it a certain general church-like appearance, and assuredly stamp it as superior in that respect to some of its successors. But tradition says that as at first built by Capt. Hunter, whose governorship terminated in 1800, it consisted of only a long low room with a flat roof, and a sort of ugly apse, (probably like that of S. Philip's in Sydney,) and that so it remained till about 1815, when Governor Macquarie, whose zeal for erecting public buildings was something quite remarkable, took pity on it, and, setting about the work of improvement, added the towers, put on a new roof, built a porch, pointed the window heads, and fixed hood mouldings in plaister, substituted a long chancel for the contemptible apse, and covered the whole with stucco. The interior, with the exception of the chancel, is hot and incommodious, being darkened by galleries, and ill-arranged as to pews, pulpit, &c. An organ is placed in a western gallery. Plans have been suggested for divers improvements in the building, but they have been one after the other, except as they involved absolutely necessary repairs, set aside; under the very wise and just conclusion that it would be far better and less costly to erect a new building by the side, or on the site of the present structure, than to attempt to patch up the old one. There is a story told at Parramatta of the delight with which the governor's lady, who seems to have acted as a sort of clerk of the works while the additions above described were going on, exclaimed on pointing her husband to the two completed towers, "there now, see my Westminster Abbey!"

The governorship of Macquarie forms a sort of ecclesiological era in the history of New South Wales. Happily, in a religious, rather than an artistic point of view, his penchant for bricks and mortar, took an ecclesiastical as well as a secular turn, and a very great step onward was made in church building during his tenure of office. Besides his renovation of S. John's, Parramatta, he built churches in the three principal inland towns of that part of the colony, viz. in Windsor, at the head of the navigation of the river Hawkesbury, thirty-five miles west north-west of Sydney; in Liverpool twenty miles south-west, and in Campbelltown thirty-two south-west of Sydney, besides a church at Port Macquarie, (a penal settlement for "specials," as well educated prisoners were called,) and the church of S. James, in Sydney itself. They are all of red brick with stone dressings, and are of the Italian character, which was in fashion at the time; quite as good as, and much better than many London chapels of ease, built about the same period, both within and without; and all of them having the merit of standing out as the *best* public buildings in their several localities, evidencing thereby the satisfactory tone of feeling that was at work in their worthy and much respected projector. At Parramatta and Windsor he built also noble parsonage houses, which show clearly from the ample accommodation they contain, what high views were in that day enter-

tained of the social position of the (alas ! too few) clergy, and of the amplitude of the provision that was to be made for them. Of the country churches just mentioned, S. Matthew's at Windsor is the largest and best in every respect. It owes its size and dignity to the sanguine notions not unreasonably entertained by M^r. Macquarie of the capabilities of the surrounding country as an agricultural district, and to the endeavours which he made to populate it with settlers by making grants of small farms to pensioners from England, and to deserving prisoners. He also put a large government farm into cultivation, and erected a dwelling-house and other buildings on it, frequently residing there himself. The present church is a great improvement on the old one which was nothing more in fact than a loft over the school-room in an unsightly brick building in appearance like a stable. It has a large square tower, with pilasters at the angles, the four corners of which are surmounted with large stone vases ; and from the centre springs a cupola which is now topped with a ball and cross, but which had a few years since only a plain round head like that of a pepper box. The same pressure from without which procured this improvement caused also a sanded wooden font to be supplanted by a handsome one of stone. The nave is a parallelogram about 85 ft. by 35 ft. the windows round-headed and large, with pilaster buttresses between each. At the east end is a small round apsidal chancel, or sanctuary. The burial ground surrounds the church. The site of the church, though advantageous to its dignity of appearance, is too far from the town ; the consequence is that the congregation is small, while the numerous meeting-houses which have sprung up in the town itself are well filled with defaulters from the parish-church. The latter is furnished with a good organ which was built in the colony, and is placed in a gallery erected for it at the west end. The pulpit and desk are midway against the north wall. Of course square and high pews prevail, but as a set-off alms are collected weekly at the offertory.

The last of Macquarie's churches which deserves particular notice is S. James's in Sydney. Of its kind it is a very admirable structure, having been built under (it is said) the daily inspection of the governor himself, and with the utmost regard to its stability and dignity. It is a parallelogram, measuring internally 121 ft. by 42 ft. The foundations are of masonry, and like the brick walls above them, of great thickness. The floor is laid on a stone vaulting which forms a crypt, within which are apartments for the verger, the Diocesan Society's office, and depository for the books of the Society for Promoting Christian Knowledge, and at one time schoolrooms. There is a tower of brick at the west, with a tall and not ungraceful spire, covered with copper, which from the commanding position of the church is visible some leagues at sea, and forms the only *distinctly* discerned Christian landmark which meets the eye of the new comer as he sails full of wondering speculations up the noble harbour of Port Jackson. The style of the building, as has been already said, is Italian ; the windows round-headed, wide and long, with pilasters between each, capped and dressed with stone ; the roof of low pitch with wide overhanging eaves. As originally arranged, the altar stood against the east wall, under a

large window, the pulpit and reading desk, (of the Pelion upon Ossa model) far westward in the centre passage facing east. There were galleries on three sides, one (since pulled down,) for prisoners, who entered by a separate door and were screened off by a high partition on one side; the other two for the schools and free seats; the organ (a very large and effective instrument by Gray) having been afterwards placed in the western one. Midway in the north and south walls are large inclosed porches with pedimented faces; one of these was used as a vestry, until some years afterwards a large square addition was appended to the *east* end of the church at a cost of £700 (!) to serve for that purpose, two small porches and entrances being likewise thrown into the east wall. This was connected with some other alterations, the very reverse of improvements; the erection of an *eastern* gallery over the altar suggested or seemed to compel its removal further westward, and it now stands most inconveniently hemmed in within a circular rail at the meeting of the two eastern and centre passages, just clear of the front of the eastern gallery; the former site of the holy table being occupied with high and narrow pews, in front of which again, and between which and the altar rails, stands the font—a marble one. In a pew abreast of the altar is a raised desk and chair for the Bishop, which was until the erection of the sedilia in the temporary cathedral, his “cathedra.” Within the last five years some further alterations have been made, chiefly with a view to affording additional accommodation for worshippers. Some of the effects of which have been to remove the organ from the west to the centre of the north gallery, (the south gallery being entirely pulled down;) to take the schools from the west gallery now filled with pews, and to place them in galleries in the south porch or recess; to remove the pulpit and desk, *minus the clerk’s desk*, to the south side in front of the schools, and to place the choir of men and boys, who used to sing from the west gallery, within open pews on the floor near the pulpit. Amongst the various improvements none have been effected in the arrangement of the altar. To compensate for some of the facts just recorded, it will be satisfactory to know, that in this church there is a weekly celebration of the Holy Eucharist, a daily morning service, a weekly lecture on Friday evenings, and a sermon on the evenings of Saints’ days, and that the psalms and canticles are chanted, and anthems and services occasionally sung. It has the misfortune however, of being the fashionable church; and this circumstance, together with its high impracticable pews, has the usual deadening effect upon the reverence and devotional habits of the congregation. Unfortunately too, it is apt to be quoted by opponents to improvements, as the pattern church as to ritual arrangements and architecture;—with not nearly so much success now however as formerly.

In connexion with this church, we must not omit to mention the large schoolrooms occupying the basement and upper story of a spacious and substantial brick building erected by Governor Macquarie for a court house, as another of the many instances in which the Church is indebted for its buildings to his proconsulate. We must bear in mind however, that Governor Macquarie was the exception and not

the rule in these matters in the days of the "Establishment"; and during the period on either side of his time, very little church building went on beyond the erection of here and there a chapel school-house, and the repair of existing buildings as the vigilance of the Archdeacon for the time being pointed out to be necessary. Macquarie's prodigal expenditure of the public money on what he not unwisely considered the most useful mode of employing convict labour, and of helping to the permanent prosperity of the colony—the erection of public buildings of various kinds, led to a subsequent reaction in favour of economy. He had carried out as fully as he could the Church and State principles of his day, when the Church of England was the only recognized religious body. At that time its endowments were large, its chaplains liberally salaried, while their children were endowed with grants of land, and treated with all the favour that could attach them to the soil, by helping them to a prosperous settlement on it. It was the regime suited doubtless to the then circumstances of the colony as a mere penal settlement, and we must be thankful for all that it has done that is permanently useful. But it had its disadvantages in creating a feeling of dependence on the government for many things which ought under ordinary circumstances to be effected by the devotion and free-will offerings of the Church's people, which feeling it is very difficult to eradicate from the minds of the older colonists when they are urged to do something for themselves.

In 1832, a new state of things began. The capabilities of the colony for wool-growing attracted notice; and that more systematic emigration began, by which was brought together from the United Kingdom the mixed multitude of religionists, out of which at length broke forth a claim for an equal partition of the public money for religious purposes amongst the various bodies calling themselves Christian. In 1836 this claim was at length listened to, and from that time the Church has been on a par with the other sects in sharing government support and patronage. The Scotch Presbyterians and the Romanists were the first to put forth an ecclesiological front, the former erecting a meeting house of intense deformity near S. Philip's church, through the stirring activity of their great champion, Dr. Lang; the others contriving, mainly by means of contributions of too liberal protestants "of all denominations," to raise the building which they call the cathedral of S. Mary, a cruciform structure, with very high walls, a multitude of unmoulded indefinite pointed windows, an embattled parapet, varied occasionally with a wooden balustrade, and sundry ugly representations of the sacred heart on crosses. The building however, which was at one time the pride of the colonists as an architectural effort, has its interest, as being the first, or nearly the first voluntary attempt at church building. The walls, which are of stone, seem substantial. The interior has a false roof of varnished cedar, imitating vaulting, supported by wooden pillars, which divide the area into nave and aisles. There are galleries on the south and west—in the latter a large organ, by Bevington, which cost a thousand pounds. The floor, which will contain one thousand worshippers, is boarded. The high altar stands in an apse at the east. Its equipment was some few years ago extremely paltry.

but latterly it has received enrichment by gifts of pictures and furniture from Europe. In the crypt is the monastery of some Benedictine Monks, who assist in the service of the church. On the south of the church and communicating with it are buildings connected with the monastery, chapels, a presbytery, the Bishop's house, and at the rear, a large and ambitious, and not unsightly hall in the Tudor style, of freestone, which is used for schools, and meetings, and is the assembling place of the guild of S. Joseph. On the west side of these buildings, and within the enclosure, stands a temporary bell tower, the lower part of masonry, the upper of wood, painted and moulded to imitate stone. It contains the only peal of bells that is heard in the colony.¹ The act of council which infused energy into the sects, by putting them on a political level with the Church, had also some good effect upon the latter in stimulating her members to the exertion which the rapid yearly increase of population, by emigration as well as transportation, rendered absolutely necessary. Happily, the year 1836 saw the Church to some extent prepared to meet the evils and dangers of the new system suddenly introduced by a radical government, by the return to the colony almost simultaneously with the passing of the Church Act, of Dr. Broughton, as Bishop of Australia. Through the wholesome influence which he exercised over the minds, and in directing the efforts of the wealthier colonists, and through the energetic co-operation of the Society for Propagating the Gospel in sending out clergymen from England, the beginning of the Australian Episcopate marks another stage in the progress of church building in New South Wales.

In strict chronological order mention should here be made of the Cathedral of S. Andrew; the plan for its erection dating from the welcome given to the newly arrived Bishop, and the first stone being laid in the year 1837. As a curious indication of the spirit of the time, it is worth recording that a portion of the ground at first granted by the government for the purpose of a cathedral, was afterwards alienated for the erection of the Baptist and Presbyterian meeting houses, which now stand opposite the west front of the edifice itself. No more will be stated particularly here concerning it than that the foundations were put in, and the work gradually continued for some years according to the original design, until all the available funds being exhausted and the financial difficulties of the colonists making it impossible to raise more money, it was thought wise to suspend operations. And well it was that it so fell out; for when in 1847, the work was resumed under a new architect, and it became necessary, in consequence of certain alterations made in the design of the western half of the structure, to take up the old foundations, it was found that they were so badly built, that any weight of material raised upon them, must infallibly have fallen. Those who have seen either the sketch of the building in a former volume of the *Ecclesiologist*, or the engraving of it in the Society for the Propagation of the Gospel's Quarterly Paper for January, 1848, will understand what the original plan was, if they take away all the buttresses except those at the angles of the aisles and transepts,

¹ Since the writer has been in England, another peal has been put into the tower of a church (likewise Romish) at the south end of the city of Sydney.

and remove the lantern tower altogether, make one bay less from the transepts westward, and substitute almost an exact copy of the Magdalene tower at Oxford, for the two western towers now existing. It is a most happy circumstance that there was opportunity for so much improvement; happier still in an ecclesiological (as well as financial) point of view would it have been, had 1848 been the commencement of the undertaking under the new architect, and with an entirely different design. As the Cathedral deserves a more extended notice by itself, we only now take it in its general connexion with the ecclesiological history of the colony.

Between 1836 and 1838, we may consider the second ecclesiological era of the colony to have begun, when with such taste as the colonists themselves could muster and with such professional skill as the colony afforded, the people began to erect churches for themselves. In 1839, four or five churches were in progress or ready for consecration; of three of which, the society has been furnished with sketches, those three being S. Thomas, Mulgoa; S. Paul's, Cobbity; and S. Mary's, Denham Court. The last is a type of the most unsophisticated attempts of the time. The tower by no means square; its battlements barely overtopping the ridge of the roof; the windows of huge size, and the door in proportion, all affecting to be Pointed; but with a transom crossing at the height of the spring of the arch; the material of very red brick, very insecurely put together; the eastern gable surmounted by what looked like an impaled turnip; and, most marvellous of all, where buttresses should have been, i. e., at the angles, and between the windows,—in the former, the edge of the wall chamfered off, and in the latter, grooves being cut and painted white so as to relieve from the surrounding red, and to draw the inquiry of the curious, who might at a great distance have mistaken them for buttresses. It is a remarkable specimen,—or rather was, for it has undergone some important alterations,—of the slenderness of the architectural resources of the colony in that day. The great cost of its erection was as remarkable as its other peculiarities, and would have served to put up a really handsome church at the time that the alterations were made in later years. There were other churches erected about the same date besides those I have but just now named, which indicate nearly, though not quite, as great an absence of anything like taste or skill; flat ceilings, shabby altar arrangements, large pulpits and desks and high pews, being the main characteristics of the interiors. Where improvements were made, they generally arose from an accession of good taste and right feeling derived to the place or district through some clergyman newly arrived from England, who had himself begun to feel the effects of the Church movement already at work at home. The churches of Mulgoa and Cobbity, about forty miles from Sydney, as well as others lying within the same district, are instances of what is here said. Substantially built of stone, with well developed towers, that of Cobbity surmounted with a stone spire; without chancels indeed, but the sanctuary in either case decently furnished and fitted, the pews very low, and an increase in the number of open seats; the roof in one case coved in plaster under the collar brace; and in the other, open with

substantial trusses, springing from stone corbels, carrying well curved braces and varnished; the pulpit and desk smaller, and the latter so placed, as to allow of the priest in saying prayers, to turn eastward, and in reading to the people. All this was a step onward: in Sydney itself soon afterwards, two churches were begun, Christ church, in the parish of S. Lawrence, at the extreme south, and the Holy Trinity church, in a parish cut out from S. Philip's, at the north end of the town, both of stone. The former is a parallelogram 100 ft. by 48 ft., with a short chancel, or sanctuary appended, 12 ft. deep by 24 ft.; and at the west a tower 14 ft. by 14 ft.; designed for a spire, and 120 ft. high. The building had reached the height of the wall-plate all round, under the superintendence of the original architect, when fortunately, in a constructive point of view, the work was for some time suspended for want of funds. It owes to this gentleman its starved buttresses, its shallow mouldings, its huge western door; its long and too wide lancet windows, and all its distinguishing features of poverty and incongruity; besides many blunders in construction, which were the parents of subsequent clumsiness of arrangement; of the latter are its ill formed chancel arch, its roof supported by wooden columns; the absence of inner buttresses to the tower, &c. Fortunately, the masonry, so far as it went was sound. The vicissitudes through which the building passed were very disastrous in point of expense, so that by the time it was ready for consecration, being then, and remaining still, unfinished, it had cost more than £9000. Mr. Blacket, into whose hands the work at last fell of superintending the arrangements of the interior, has done the best he could out of such unpromising materials; and by means of solid open seats, with good standards and poppy heads, and stalls for the choir, disposed for antiphonal singing (on the floor); and a handsomely carved pulpit, a lettern, a handsome font, and a well contrived false roof of cedar, and also by shortening the windows of the chancel, and adding a vestry on the north side, he has given it a church-like character within, for which, all things considered, we may be truly thankful. The church of the Holy Trinity is a more assuming building. It was designed partly by an architect, partly by the commanding engineer officer. Only the north aisle (fortunately) was finished under their superintendence. The plan shows a nave, north and south aisles, clerestory, shallow chancel, square low tower, battlemented without a spire. The style would be classed as Middle-Pointed. The design at the first spoke of cast-iron columns and window frames, and a vestry behind the altar, approachable only by passing close by its side, and through the rails. In the matter of mouldings, it is far better than Christ church, and the buttresses, which at the east and west angles are pinnaced, are much bolder than those at Christ church. It is satisfactory to know that the nave, south aisle and chancel will, so far as is possible, be properly dealt with. It should be mentioned, that the aisle already completed has been for some time in use for Divine worship.

It is hardly worth while to detain the society with any further accounts of churches erected under the incompetency either of professional or non-professional design or oversight. It is enough to have shown, that the church-building movement passed through the same stages of de-

velopment which it underwent in England, and that the representatives of "Mr. Compo" had their day until a better taste and state of knowledge arose simultaneously with a better tone of religious feeling.

To one individual, who has been already named, Mr. Edmund Blacket, is mainly owing the great improvement in taste and construction which is so visible in the later churches of the colony. Born of dissenting parents, and receiving his early education in a dissenting institution, his own inquiries and convictions in maturer years led him back to the Church, of which he is a devout and faithful member. With great attainments, and powers of mind constantly exercised in deepening and extending information of all kinds, his tastes fortunately led him into a very minute and careful study of ecclesiastical art; and seasons of recreation were spent in diligent examination and survey of the best ancient examples throughout England. Educated rather for the profession of an engineer than for that of an architect, he has yet acquired an amount of skill in both, which is extremely valuable, combining a sound knowledge of dynamics with a refined taste, and bringing withal a healthy Catholic feeling to bear on all he undertakes. His arrival in the colony has proved a blessing to the Church, for which we may well be thankful, not only in the skill he has exercised upon the ecclesiastical buildings already erected under his superintendence, but in his having given an ecclesiological tone to the Australian Church which we may hope it will not soon lose. His first office was the unthankful one of correcting, or shaping into some practicable and better form, the blunderings of predecessors on unfinished churches, as well as of fighting against the whims and prejudices which ignorance and false principles of economy in individuals and church committees opposed to him. But when the soundness of his judgment, and the correctness of his taste were better known, he commanded an influence, to which those whom he had to deal with (and in many cases they were of very untractable materials,) were always obliged in the end to yield. The society will bear in mind, while judging Mr. Blacket's merits, that the pressure upon a right-minded architect in a colony like New South Wales, is nearly all one way, and that there is little either in the way of example or of influence and persuasion such as prevails in England, to support any one who would try to rise above the low and mistaken views of, in such matters, an ill-informed and very self-willed community.

The sketches which have been furnished of churches erected at the earlier, middle, and later periods of Australian church history, will show what a great and satisfactory advance the more recent examples exhibit.

The cathedral owes all its many improvements to later influence (the main features of the original plan it was of course impossible to alter, e.g. the style, Late-Pointed, the starved transepts, the poor tracery, the absence of distinctiveness in the choir, &c.); and the building bids fair to present, when completed, no unworthy example of a metropolitan church. The old S. Philip's church, in Sydney, will remain in being only until the large and well-built stone structure, a few yards from it, is completed. The latter, though according to the Society's

canon faulty in style, being Late-Pointed, will yet be a most satisfactory representative of ecclesiological advance, and of the dignity and the fitness for full ritual purposes which a parish-church in a great city ought to manifest. Its plan is a nave, with western tower, north and south aisles, clerestory, well developed chancel, furnished with handsome sedilia, a vestry on the north side of the chancel, entrances under the west door of the tower, and north and south porches. The seats are to be open, and all its internal arrangements as complete as circumstances will allow. The parish of S. James, besides owing to Mr. Blacket whatever improvements its interior has, amidst the perverse whims of churchwardens, undergone, is seeing in one of its outlying districts (now formed into a distinct parish), the handsome First-Pointed church of S. Mark's, Alexandria, fast approaching to completion. In S. Lawrence's parish, besides what has been done in the ritual arrangements of the interior of Christ church, under the same direction, there is nearly finished the Middle-Pointed church of S. Paul, Chippendale, showing a nave, north aisle, well proportioned chancel, with sedilia, a north porch, western tower battlemented, with the stair-turret at north-east angle, good and varied tracery in the windows, bold mouldings, well carved corbels, &c., with every prospect of proper ritual arrangements within. In the district of Newtown, near Sydney, within two miles of its original parish church, S. Peter's, the archetype of colonial "Compromise," built (at great cost and with very good feeling ten years ago, chiefly at the instance of some Presbyterian gentlemen) of brick and stucco, with an abundance of plaister and varnish decoration, there now stands a plain looking brick building, S. Stephen's, Camperdown; in its plainness, as well as its propriety of form, a great contrast to its neighbour and mother church, with a nave, western bell-turret, north porch, and well developed chancel. In spite of all the efforts of its church building committee to thwart the architect (whose first colonial work it was), it yet tells its story of great ecclesiological progress, both within and without. In Parramatta, again, in spite of a violent and active anti-church feeling and interference, a Presbyterian architect has, with many blunderings in construction, under the pressure of the improved ecclesiological tone of the Colonial Church, produced a late First-Pointed church in the new parish of Marsfield, of church-like character, both externally and internally. It consists of a nave with unlighted clerestory, north and south aisles, with an engaged tower at the western extremity of the north aisle, a chancel of good length, with south porch. The seats within are furnished with poppy-head standards. The tower, when completed, will have a broached spire of stone.

In the town of Bathurst, 120 miles west of Sydney, and the centre of a large pastoral district beyond the Blue Mountains, there is a good Norman church of brick and stone dressings, with tower engaged in the north aisle, and well developed chancel, consecrated within the last three years; its ecclesiological advantages being made the more valuable from comparison with the church at Kelso, the government township immediately facing it on the opposite side of the river, whose singular ugliness marks it to be the primitive effort of one of the earlier governors. Again, within the district which owns the church

of S. Mary's, Denham Court (already described) as the head-quarters of its clergyman, and as an evidence of the incompetency of the worst and most ignorant of architects, there has lately been erected the little church of the Holy Innocents, Cabramatta; a mere nave and chancel, with bell-turret and wooden porch, but in its form and details within and without, showing a most satisfactory example of ecclesiological development. At Yass, a town on the great southern road, 150 miles from Sydney, and a place where Church feeling has been for many years at the lowest ebb, seeming to stand in the way of all effort at church building, after putting up for more than ten years with the accommodation of the police office, and a building used as a library, the people have erected a slightly Middle-Pointed church of stone, with west tower and broached spire, nave, and chancel of good length; not indeed entirely without some interference with the wishes and designs of the architect, but still submitting to his guidance so far as to rear a building of good substance and character, and infinitely in advance of every church in the more distant southern districts.

It is scarcely necessary to multiply instances any further. It is enough to establish the fact, that in nearly every district and town of the colony, i.e. including the two dioceses of Sydney and Newcastle, the ecclesiologist finds proofs, not only that the work of church building has been going on actively, within the last few years; but also that the tone of Christian art has been rising simultaneously with its progress in the mother country. He would also find that the tone of religious feeling, both as a cause and as a consequence, has risen in the minds of the people themselves. Ritual matters, indeed, have not made such progress as they have in England. Yet a great deal has been done in them also. Church music has received much attention, and the larger introduction of it into the churches of Sydney (in three of which the Psalms are always chanted), has drawn the interest of the country parishes, and there are few of the latter in which the Canticles are not chanted. The observance of the Church's fasts and festivals also is becoming more general; Communion is more frequent; the gathering at the weekly offertory is more common; and, where there is no gathering of alms, the use of the sentences and the prayer for the Church militant; and in connexion with this, the surplice in preaching. Decency and order are becoming the rule, instead of the exception, in the regulation of holy things. Reverence increases in proportion as the arrangement of the churches teaches the people what is their design and use; in proportion as open seats thrust out high pews, and facilities for acts of united worship, instead of for lounging and sleeping over sermons, are afforded. The sign of the cross is no longer the cause of offence which once it was, but is naturally set in its place as the crowning symbol of a Christian building. Here and there too, Christian memorials are making their way into the burial places of the dead. In short, the Church is more and more faithfully, and more and more effectually doing the work which God designed Her to do, of preaching the Gospel by *all* the means which He has given Her to use. None but those who have been in new colonies, can tell of what vast importance Her æsthetical work is to the due Christianization of the

people; of what infinite power over the heart the externals of religion, care in the form, and structure, and arrangement of the church, and decency, and order, and solemnity of ritual, have with those who have cast themselves out into the wilderness in a strange land, where their occupations, and habits, and associations all tend to produce forgetfulness of God, to materialize and secularize the aims and purposes of life. There, as elsewhere, it is found that the fuller the ritual the more it is prized by the poor; that daily services gradually create daily worshippers; that frequent Communion increase the number of communicants; that the weekly collection of alms at the offertory, fosters and produces a sense of duty in almsgiving and devotion of substance; that good church music makes congregations sing; that observance of fasts and festivals produces thoughtfulness and self-discipline; that catechizing the young instructs their elders; that the thing signified, whether it be a Christian truth and doctrine, or a Christian duty, is more readily received through the careful exhibition of some outward sign of it: that reverence, for instance, is produced by the decency and beauty of form that are set forth in the material building of a church; that an appreciation of the grace of the Sacraments, is greater for their being administered at proper time and place, and in the most solemn way. So that when we speak of the improved ecclesiological aspect of the Australian Church, we really mean that deep spiritual vital growth which it symbolizes. There is indeed reason to thank God, Who hath done so great things for us, when we compare the later with the earlier ecclesiological condition of Australia.

CHURCH MATTERS OF THE DAY.

It scarcely needs to be accounted for that in this place we are compelled occasionally to allude to the passing events of the day. Although our direct object is with the material structure, and the accessories and external forms of Christian worship, it is only well that we should avow that our concern is with those things chiefly for what they inshrine. We do not value them as in themselves more than the clothing of the inner spiritual temple. Were our estimate of Ecclesiology restricted to what is visible in the Christian Church, we had scarcely advanced upon the oriental superstition which is said to endow a sumptuous service and to build a costly temple, in the penetralia of which is inshrined a monkey's tooth. Ecclesiology is the deadeat of all mockeries, unless it recognises the life and creed of the Church.

And as we have recently had to advert to threatening signs and evil omens to the Church, it is only fitting that we should advert also to such signs of hope as have opened on the ecclesiastical horizon since we last addressed our readers. Nor must we forget how remarkably these fluctuating and contradictory tokens seem to be the pledge of a divine foresight and government. The Church has always presented this double character, these mysterious alternations of success and

failure. The characteristics of our LORD's own ministry were these opposite contradictory phases of triumph and disappointment, of persecution and victory. The whole history of the Church is one chequered record of temporary prosperity and adversity, as far as sight goes, and yet all these things, whether of advance or defeat, working together to one end. So of the Church of England in our own times; if a few short months ago we were bound to warn against the imminent danger of a combined denial of the Church's Catholic character from the Bishops themselves, it may now be our task to chronicle the remarkable and unexpected success which has already attended the first formal and authoritative attempt to secure the Church's freedom.

The principal subjects of very recent political importance—we use the term political in its full sense—to the Church are:—1. The Synod of Exeter. 2. Lord Redesdale's motion on Convocation and Synodical assemblies. 3. The Pew Question, as affected by the new Church Building Bill.

1. As it stands, the Synod of Exeter is an unmitigated gain. Among its other enormous benefits it has saved such a world of talk and argumentation. It has bridged over the great yawning chasm of agitation and controversy by at once simply doing the thing which was wanted. The sternest logic is that of facts. When a thing is done the time is passed for proving that it ought to be done. Such a success cannot stand alone; it is impossible from the nature of things that this "experiment" should either remain an experiment however successful, or should exist as a solitary triumph. And, which is also noticeable, it has shown that the English mind, even in its most excitable state, is still open to a just claim honestly preferred. The Papal aggression frenzy had not subsided, the Government had strained every constitutional precedent to urge against the illegality of any sort of synod, every local means of agitation and inflammation was plied with unwavering malignancy; that miserable portion of the press which had affected to clamour for the Church's synodical action, was ominously silent when the thing was taken up in a working spirit. The envy of so-called High Churchmen, the hatred of the Gorham party, and the malice of Government, all combined against the Bishop of Exeter and his noble scheme, while some even of the more accredited organs of Churchmen accorded but a cold and hesitating anticipatory assent. Amidst all these elements of opposition and disunion the Synod of Exeter was held, and without a hitch.

To what are we to attribute this success? Under God—and never was a case which more palpably revealed the *digitus Dei*—first to that practical character of the English mind, which sooner or later will recognize a business-like spirit, and purpose, and sense of duty. That the clergy should meet to settle their own church concerns is so obviously a matter of common-sense, that common-sense accords the claim as soon as it is made intelligible.

Next because the Synod proceeded in a practical spirit. *Pedetentim* was, and with a due regard to Christian prudence, its key-note. It might have been expected in some quarters that more might have been done: *ex. grat.* that Mr. Gorham might have been censured by name.

We do not share in, though we may appreciate, such complaints as to the cautious spirit of the Exeter Synod. All such complaints indeed we do not appreciate; that for example of the Dean of Exeter, who would not attend the Synod for prudential reasons; and now, when it is a pronounced success, affects to regret its language as not going far enough. But we say that the very least which could be attained with safety, was the very utmost at which the first instance of a recorded Synod was bound to aim. It is a fact that the Synod was an experiment; and it was a matter of duty not to offend. And the moderation of the Exeter Synod may profitably be compared with the compromise, even in the way of principle, which seems to have attended the Synod of Thurles.

And yet more: it would have been unnatural for the Synod of Exeter to have done too much. Growth is the condition of perpetuity in moral, as well as in physical, matter: and infancy is a stage of growth. Not that we believe the Church of Exeter has done only a little: all that we urge is, that it ought not to have aimed at more. What it did was of a solid, substantial, intelligible, and plainly practical character; just of that character, which was required in and by the present state of public feeling; and public feeling is only another name for that dispensation under which God has placed our personal responsibilities and duties.

2. A commanding and instructive commentary on the wisdom which planned, and the good feeling which conducted, the Exeter deliberations, was presented in the very week after the Synod, by the proceedings in the House of Lords on Lord Redesdale's motion. This debate will gain, we conceive, an historical importance. We are spared the offensive duty of remarking upon the Primate's objections, by the more satisfactory task of recording the preponderance of argument evinced by Lord Redesdale, and by the Bishops of London and Oxford. It has been well said, that it was only morally right that the revival of an institution which had been strangled by the Archbishop of *that* day, should be opposed by the Archbishop of *this*. It was only an ugly consistency, which the mere agitation of the case must have produced. What we are really thankful for is, that from the Archbishop's speech we know all that can be said against the Church's case. And what its value is may be judged from those organs which lead public opinion, just as the echo does, by repeating it. The *Times* now accepts the Exeter Synod as a fact—as a legality—as an accomplished fact—as a thing not to be gainsaid; and affects to feel some complacency that the "organs of sacerdotal claims" have cleared their apprehensions as to their own desires. Now all this is very well—very well for us, that is; for none know better than the *Times* and its conductors how extremely precise and keen were the views of those who had of late been the most forward in pleading for the deliberative assemblies of the Church. The *Times* knows, as well as we know, that the resuscitation of the Georgian Convocation never was intended, or appealed for, by the Bishop of Exeter, or those of our contemporaries who are most in affinity with ourselves, whatever the *English Review*, or the *Metropolitan Church Union*, if either of those entities exist, might have said on the matter.

Indeed, with respect to this last matter, it is quite curious to see how the professional trading agitators for Convocation, as such, have been ousted from their pet project. It was very long before the *Christian Remembrancer*, for example, could be compelled to entertain the question of reviving Synods at all: it did so only on the pressure of the Gorham case, and then with a marked and significant separation of the case of Synods from that of Convocation. In this view the body of High Churchmen concurred; and the mere sticklers for an antiquarian Convocation found themselves distanced in activity, because in principle, by the zeal of the latest converts. So now that the Synod of Exeter has been held, and has succeeded, it attracts little or no sympathy from the editor of the *John Bull* newspaper, who has for years had but one cry,—that of Convocation and church liberty. We must say that, while for ourselves the present aspect of affairs is most encouraging, the condition of the "Anti-Tractarian High Churchmen" presents a most humiliating spectacle in morals. In fact, the most pregnant testimony to the success of the Exeter Synod is that silence of its foes which affects to be contemptuous; "that aposiopesis which," as Scriblerus acutely remarks, "is an excellent figure for the ignorant; as 'What shall I say?' when one has nothing to say: or 'I can no more,' when one really can no more."

3. We must advert to a matter which very prominently falls in with our more ordinary range of discussion,—the iniquitous proposal in the New Church Building Acts Consolidation Bill, to permit free seats in new churches to be turned into pew-rented stalls. If there is any large and permanent triumph which is to be connected with our labours, it is the successful agitation which we commenced against pews; but against pews in their moral and religious, as well as æsthetic, bearings,—as a question of Christian duty, as well as of propriety and taste. In this opposition, the accident of rent and property held a very prominent part. After all our success, which our bitterest opponents admit, we may be pardoned if we express ourselves strongly. It is very hard that, after all the world—all religionists and politicians—have gone with us on this matter for years, that Her Majesty's Commissioners and the House of Lords, and those who affect to feel the most lively interest in the poor, should now turn round, and have the face to propose to rob God and God's poor in this way. There are hundreds of churches built and endowed within the last ten years, on the solemn pledge and understanding that they should be free and untaxed for ever; and now the Bishops and Commissioners propose that they should have the power of letting a certain number of these sittings at a certain, or uncertain, rent and tax.

We trust that the palpable dishonesty, the plain violation of integrity and decency which this monstrous proposition involves, is so obvious that it will defeat itself. One thought suggests itself. The sin of Ananias and Sapphira consisted in this: not that they were not liberal people in their way, for they were; not that they were unwilling to make sacrifices for the Church, for they did this and largely; but that having done something, they desired that their something should appear larger than it really was. "Did ye sell it for so much? And

she said, Yea, for so much." Now this is exactly what our right reverend fathers propose to do. They build a church, at so much cost, to be free to the poor and to the children of the poor for ever. For this noble purpose they ask alms, beg subscriptions, publish reports, write inscriptions on foundation stones in brass and stone. But they "keep back part of the price"; they pass an *ex post facto* law, permitting them to let for hire what they had pretended to give whole and entire for the love of God and of Christian souls. We know not what this dainty device may be called in a trading community; we care not for what excellent purposes part of the gift may be "kept back;" we seek not to be told that it is to pay the parson or the curate; it seems to us, under the circumstances under which the offering was "laid at the Apostles' feet," to look exceedingly like that conduct which holy Scripture says is "to lie to the HOLY GHOST."

THE DESIGN OF THE CRYSTAL PALACE.

WE have naturally felt anxious ourselves, and we have been requested by some of our readers, to express an opinion on the merits of Mr. Paxton's design for the Crystal Palace, considered as an architectural work, and in its probable effects upon architecture by the introduction of glass and iron as materials more extensively available for constructional purposes, than even wood and stone. The task is encumbered with difficulties of various kinds, but we propose to make a few brief remarks on the subject; and after our own observations, we shall give, as a communication, some thoughtful extracts from the letter of a valued professional correspondent, with most of which we can concur.

It is, of course, quite impossible, in the first place, not to admire the adaptation of the huge building in Hyde Park to the ends for which it was designed. So vast an area to be covered: so short a time for the accomplishment of the work: the necessity of the edifice being easily moved, without excessive damage to the materials employed;—the conditions under which the Crystal Palace was undertaken could not, by any possibility, we imagine, have been fulfilled in any other way so well as by the execution of Mr. Paxton's admirable design. And we freely admit, that we are lost in admiration at the unprecedented internal effects of such a structure:—an effect of space, and indeed an actual space hitherto unattained; a perspective so extended, that the atmospheric effect of the extreme distance is quite novel and peculiar; a general lightness and fairy-like brilliancy never before dreamt of; and, above all,—to our minds one of the most satisfactory of attributes—an apparent truthfulness and reality¹ of construction beyond all praise. Still, the conviction has grown upon us, that it is not

¹ If it be true, as seems acknowledged by Mr. Paxton himself, that some of the girders are of wood, for appearance' sake, some abatement must be made from this commendation.

architecture : it is engineering—of the highest merit and excellence—but not architecture. *Form* is wholly wanting : and the idea of stability, or solidity, is wanting. The poet would never have said of *this* building :—

“ They dreamed not of a perishable home, who thus could build.”

And while we should be very sorry, in common with the popular voice, to see the building levelled so soon as the Exhibition is closed, yet we cannot but feel that the design ought to have been very different in the first instance, had it been intended for permanency.

Again : the infinite multiplication of the same component parts—a necessity in such a structure—appears to us to be destructive of its claim to high architectural merit. The original rudimental idea is by no means an imposing one, as may be easily tested. One can imagine the existing proportions multiplied by any figure, and the result would be so many times more astonishing as to the scale of the edifice, and as to the degree of determination, and skill, and power displayed in the actual execution of the design, but no more. But so also in the reverse way, the proportions might be diminished, and the result would be a very insignificant greenhouse. But it is wholly otherwise in true architecture, in which every noble work is a complete “ poem,” an organic whole, so to say, and not the result of the multiplication of certain proportions, or of the endless repetition of a normal form. We need not repeat that, in saying this, we are not meaning to detract from the high excellence of the Palace as an engineering work, and as the exact fulfilment of the conditions it was designed to satisfy.

As to what results upon future architectural developement may be expected from this gigantic and beautiful application of glass and iron, we can scarcely form an opinion. As *accessory* to real architecture, we think Mr. Paxton’s experiment of roofing almost unlimited areas, may be very useful. But, to confess the truth, we incline to the opinion that we need not expect an *architecture* of these new materials ; and some dreams of our own as to the possibility of building churches, or at least clerestories, of glass and iron, have been discouraged by this actual instance of a Crystal Palace. But into this question it is premature to enter. We feel moreover that nothing but the experience of a few winters will solve the doubts that can hardly fail to be felt as to the real fitness of such a structure as that in Hyde Park for permanency in such a climate as that of England.

It is a satisfaction to us to remark, that Mr. Ruskin, in an appendix to his “ Stones of Venice ” (noticed elsewhere in our present number), comes to a conclusion on Mr. Paxton’s design, almost identical with our own.

We now append the remarks of our correspondent, who will forgive us, we are sure, for omitting some passages of his paper, which less commanded our assent than the extracts we shall proceed to give.

ON THE EXHIBITION BUILDING IN HYDE PARK.

(A Communication.)

It would seem to be scarcely a fair or ingenuous course for ecclesiologists to pursue, entirely to ignore and avoid all discussion of any kind, upon that vast and singular building, popularly called the Crystal Palace, and upon the principles of construction which it developes on such a grand scale. For though our object is simply the consideration of ecclesiastical art, yet as it may perchance come some day to this, that we hear propositions for the use of iron and glass as the most *real* materials, and as the great constructive features of the age, I propose, if you will allow me to do so, to examine a little the merits of this much talked of building, and the effect that it may possibly have upon our own practice.

And it is not wrong that such a work should be much talked of; this at least the skill, and ingenuity, and talent, displayed in its erection, deserve. Its construction, indeed, is (in effect at least) as daring, though not so enduring, as that of the most glorious mediæval piles. And if in beauty and in fitness it falls short of their excellence, at least the general admiration which it excites, may excuse an anxious fear lest men should, in their enthusiasm, overlook the fact, that its construction is of a nature which in practice must be always limited to a very small class of buildings.

I will proceed at once to the practical consideration of the subject, and I must first of all own, that in one most important particular very great praise is due; *the construction is almost invariably real*, all beauty in the fabric depending entirely on the development of that construction; and to a departure from this principle of reality, generally, may the greatest failures in effect be traced here, just as in our own well-loved style.

The contrast between the sections of the nave and transept roofs of this Exhibition Building, strongly illustrates this. To me the flat roof of the former seems to be no development of true or innate principles of construction; whilst, on the contrary, the grand circular roof of the latter is, beyond all doubt, the grandest evidence that we have yet had, that the new style is capable of producing effects far superior, in their kind, to the frequently only pretty and cobweb-like character to which only it seems generally to aspire. And I think that the vast length and width of the nave, renders the adoption of the flat girder roof singularly unfortunate. It is, indeed, astonishing how completely its real size and importance are lost, and how little it impresses one with a real idea of thorough vastness or grandeur. Length and width it has, and in abundance; but O, for height, and for something more airy than that everlasting succession of flat straight lines of girders! The odd eight or ten thousand pounds, which the adoption of the transept roof throughout would have cost, in addition to the present cost of the building, would have been well laid out, and would have redeemed the one great error of the whole.

The transept roof is a thing quite *sui generis*, not to be done in any other way, or with any other material, and therefore possessed of a natural grandeur; whereas, the nave roof is a dismal flat, which might as well have been executed in any other material as in iron, and its endless succession of little ridges and valleys of glass roofing are certainly far from being either pleasing or ornamental. The proportions of the transept seem fine, those of the nave poor; but this last was, of course, very difficult to manage. In the former we have a length of 408 ft., height of 108 ft., and width of 72 ft.; in the latter, a height of 66 ft., length of 1851 ft., and width of 72 ft.

How vast these dimensions are, when we consider the equal height of Westminster, with less than half the width of this transept! Indeed, the great idea of it is *space*, and that is precisely the idea which we most want in such a building. In the transept roof, I may observe, that the ribs, both longitudinal and transverse, are very decided, and this is very much to its advantage; but, at the same time, I cannot help feeling sorry that there is so little to be seen of those delicate diagonal ties, which give sometimes so fairy-like a look to parts of this most anti-fairy-land kind of building.

Of the remainder of the interior I can say but little. Its effect in detail is not beautiful, and never can be, and the *forte* of the style is clearly not in beauty, but in long and elaborate perspective, when the eternal repetition of some delicate form (not necessarily an elegant form,) produces frequently, I must allow, a very marvellous effect. Once get out of the main alleys, and you find yourself in a wilderness of posts and girders, embarrassing and unpleasant—offering no distinct masses, and allowing of no broad or fine effects of light and shade, but palling with their similarity and endless confusion.

Of the exterior it is needless to say so much; for I need hardly observe that the excellence of the effect of the Iron style is in its interiors much more than in its exteriors. This is not astonishing; And in this instance the very great difficulties to be overcome make me feel but little astonished that the effect is not perfect. The great fault here is, doubtless, that the main building is so immensely wide in proportion to its height, that the general effect is wonderfully squat and flat. Nor is this effect lessened by the great height of the transept fronts, and by the want of all evidence, from the exterior, of there being any covering at all to the nave and its aisles—a most radical error.

I reserve to the last the consideration of the colouring adopted in the interior, and I venture to say what I do with the knowledge that the case was one of very great difficulty as of very great novelty. The colours used are blue, red, and buff, divided in all cases by white. The blue and buff are very light and pale; the red rather heavy: and this last being applied only to the under sides of the girders and so forth, is in a general view down the building, almost unseen. The consequence is, that the only colour which is really decidedly visible everywhere, is the pale blue, and the effect is cold in the extreme. Standing at the west end of the building the roof as it recedes seems to get more and more blue, until at last it dissolves into a sort of light blue fog, and is

lost. In the transept, owing to the greater height, this is less seen, but still the red is not prominent enough. I speak especially of the roof. For I quite see that Mr. Owen Jones is right in saying, as he does, that the light colours, the blue, white, and buff of the columns will be found to tell well, when the compartments of the building are filled up with stuffs of rich and varied colours. Here, in fact, he allows the principle of contrast; and upon the same principle, I conceive that he ought to have painted all the ribs and girders, &c. supporting the roof in some more positive colours, that so they might contrast with the colour of the sky, instead of as they now do, quite amalgamating with it. So far, however, a victory seems to be won for something in advance. Polychrome may be admitted here, though elsewhere we are not yet to be allowed to use it!

In such a building it is difficult to avoid some degree of monotonous effect, and this is particularly to be observed in the long lines of similar windows in three rows, one behind the other throughout the entire length of the building; but of this it would be captious to complain, as economical reasons seem to have compelled it.

DRUMMOND'S "PRINCIPLES."

Principles of Ecclesiastical Buildings and Ornaments, [by] HENRICUS DRUMMOND DE ALBURY. London: Bosworth, 1851, 4to. pp. 46.

"HENRICUS Drummond de Albury," is, as our readers will probably guess, the Mr. Drummond, M.P. for West Surrey, whose championship of the Protestant cause has rendered him so popular with *Herald* and with *Standard*, *John Bull* and *Britannia*, Churchwardens, and the National Club; and it is therefore to be hoped that the volume before us will be duly placed on the list of works to be recommended at Exeter Hall, to counteract "the fearful spread of Popish principles." For the benefit however of such ardent votaries of "Lydian worship" as may not be able to procure the original volume, we may state that some leading canons of worship gathered from its various pages are as follows:—

A.

"The altar should have a sort of background, called a reredos, to separate it from the wall of the building."

B.

"The symbol of CHRIST's presence should be always upon the altar in a tabernacle; then it is ever ready to afford spiritual food during the week, and thence a portion may be taken to the sick and dying."

C.

"A lamp should be always burning before the tabernacle when the Blessed Sacrament is there."

D.

"Light and Incense are instruments of worship, besides having other sig-

nifications : the two in the sanctuary, the seven in the choir, and the one in front of the tabernacle, are all, on our parts, acts of worship, although they symbolize CHRIST in some form also."

E.

"There is no need to mention anything respecting the form of the seat in which confession should be received. It is indispensable for the purity of that rite that it should take place only in the public Church."

F.

"Worship is an act of the whole man, body, soul, and spirit : all his senses must be exercised, seeing, hearing, smelling, tasting, feeling, his reason and spiritual sensibilities. Worship is not complete where any one of these is not brought into exercise."

Our readers may probably fancy they discover an inconsistency between these dicta and the inferences to be drawn from the estimate of Mr. Drummond's opinions given by local newspapers. The solution is very obvious that the member for West Surrey lives a double existence—M.P. and squire, in parliament—out of it, a high ecclesiastical dignitary and teacher, in the denomination called "the Catholic Apostolic Church." We do not mean the *old* Catholic Apostolic Church, but a new body, which under that imposing name, claims the astounding mission of regenerating universal Christendom, by a system which to the uninitiated seems very palpably compounded of shreds and of patches of the old faith and glimpses of the old ways, combined with new pretensions as outrageous as they are novel. In this body, which calls itself, as we have said, "the Catholic Apostolic Church," and which men without term the Irvingites, there can, after the revelations contained in the volume before us, be no indelicacy in stating that Mr. Drummond fills the high position of an "Apostle"—one of that body who it is believed are now on earth, to repair the deficiencies of—and to re-transmit the succession let drop by—the Sacred Twelve. This strange persuasion, which grew out of Mr. Irving's fanatical belief in the revival of unknown tongues, rapidly passed from a Protestant into a hierarchical and Pseudo-Catholic form, chiefly, we believe, under Mr. Drummond's influence, and now assumes the almost incredible position of a sect, which has taken up some of the highest views of sacramental grace, which are now in conflict amongst ourselves, and has embodied them in a Prayer Book, which is formed upon our own, and a ritual which hands down the traditions of mediæval ecclesiology ; the sacerdocy of the whole machine being an emanation from the vagaries of a Presbyterian preacher, enacted in a conventicle of the Scotch Kirk in London.

Of such a system the volume before us is the fit exponent ;—clever and striking, but baseless ; the work of an apostle and yet a professed compilation from living writers,—Ramée, Hoffstadt, Pugin, ourselves, &c.

We hardly think we need enter into a detailed examination of the contents of the book or of the woodcuts, some of them copies of old examples, with which it is illustrated. It will of course be the canon of the sect which owns the Apostolate of its writer, till his versatile mind puts out some other to supersede it. The dogmatism which characterizes it and stamps its individuality, as the voice of one sitting in the

High Priest's and Doctor's cathedra is sufficiently illustrative; e.g. external crosses, we hear, should be plain; internal ones, floriated. The lamp before the tabernacle should be of brass, not of gold or silver. The number of lights on the corona must be seven, indicative of the seven gifts of the HOLY SPIRIT. We find prescribed the different colours of the stoles of "elders," "prophets," "evangelists," and "pastors"; four lamps should lighten the pulpit, two on each side of the preacher; and screens "form no part of Catholic rites, but are Popish rites, the inventions, signs, and outward manifestation of priestly arrogance and schism."

We have no desire to part unkindly with Mr. Drummond; we consider him, and his co-religionists, and they cannot blame us for it, as misled by an unhappy delusion, and we can trace the proofs of its being a delusion in the palpable inconsistency of its chief supporter; but at the same time—differing as it does from other religious delusions of modern times—we cannot but trust that when it dies away its followers may be found on the side of the undying principles of the true "Catholic Apostolic Church." In the meanwhile the existence of this strange body ought to act as an additional incentive to our own Church not to be untrue to her own views, unless she is willing to run the risk of driving enthusiastic souls, thirsting after the teaching of sacramental religion, into a body which tempts them to its community, by such fair promises and high pretensions,—a body which has its one or more congregations, we believe, in almost every one of our largest towns, and has recently in a locality no less select than Gordon Square laid the foundations of a cruciform structure, which under the aspect of First-Pointed architecture, and with dimensions which count by a length of more than two hundred feet, is destined to serve as the pseudo-cathedral of the new apostles, and we doubt not the habitation of ritualism such as is unfolded in the volume before us. For every soul which may be led away from our altars to the false one of this conventicle, an account, we dread to believe, must lie at some door or other.

RUSKIN'S "STONES OF VENICE."

The Stones of Venice. Volume the First: The Foundations. By JOHN RUSKIN, Author of "*The Seven Lamps of Architecture*," "*Modern Painters*," &c. London: Smith and Elder, 1851.

IN noticing, somewhat tardily perhaps, Mr. Ruskin's new work, we shall best consult our own interests, as well as our readers', by abstaining from any lengthened discussion of the continual abuse of the Church of Rome, and, by implication, of the Church of England, in its Catholic aspect, or of the attack upon Mr. Pugin himself, which disfigure this otherwise charming volume. We adopted a similar course in reviewing the "*Seven Lamps of Architecture*," and have seen no cause to regret our reserve. It is not as if Mr. Ruskin's *monomania* (for such it is) against Catholicity were at all a necessary consequence

of his argument, or at all dependent upon his theory. Fortunately we may adopt, almost without reserve, Mr. Ruskin's principles of criticism without in the least degree sharing his hatred of Catholicity : and Mr. Pugin himself might learn from Mr. Ruskin,—had not (as is not improbable) Mr. Ruskin learnt it of him,—to loathe all that is false, and mean, and meretricious in art, without being led thereby to idolize so unreal and impossible an "ideal" as Mr. Ruskin's vision of a truthful and art-loving Protestantism. We must confess to a shrewd suspicion, that Mr. Ruskin's vehemence on this point is due to *temper*. His speculations concerning questions of art lead him to one conclusion ; his religious prejudices drive him to another, wholly irreconcilable. He cannot harmonize the two, nor part with either ; *Hinc illa lacrymæ*. Idolizing, as he does, upon conviction, the Campanile of Giotto, or the Frari at Venice, he finds himself loathing the faith of the men who reared them ; while, tortured to the very soul by the architecture of the conventicle, and by that high appreciation of art always shown by the Puritan, he struggles against the conclusion that Protestantism is fairly symbolized by the material exhibition it pleases to make of itself. He cannot understand why Will Dowsing crusaded against art, nor why Wesleyanism, for example, has not enshrined itself in a Cologne, instead of in a Centenary Hall. We can imagine Mr. Ruskin living in constant fear lest, after all, Mr. Pugin should succeed in building a second Westminster Abbey :—in constant disgust, that so sound a Protestant as Lord Shaftesbury should prefer a "Lydian" worship by the river side, to a stately liturgy in one of those dark old churches of Verona, which no one loves more warmly, nor describes more feelingly, than Mr. Ruskin himself. We must say, that this twofold character assumed by Mr. Ruskin, is as curious an inconsistency as the one we have pointed out in the case of Mr. Henry Drummond, in this same number. Having said so much, once for all, we may go on to give our readers some notion of the "Stones of Venice." And we can cordially recommend it to their attention. We have no sympathy, as we said, with Mr. Ruskin's theological peculiarities, and we do not by any means intend to indorse all he advances that is strictly architectural or artistic. Many of his illustrations we may think far-fetched or exaggerated, many of them superfluous. We may agree with less favourable critics in thinking that we might well learn something as to beautiful and suitable curves, without such constant lecturing about the leaf of the salvia, and the slope of the Matterhorn. And many discussions in this first volume we may think needlessly minute and wearisome, increasing the size and price of a book already so expensive as to interfere much, we fear, with its general usefulness. Nevertheless, we can repeat,—what we said of the "Seven Lamps of Architecture," and what we think is exceedingly high praise,—that no one can read this treatise without benefit. It is of extreme value in suggesting and directing thought, in forming and guiding a habit of observation and induction, which will do more for encouraging art, by educating people to appreciate art, than any other thing whatever. It is Mr. Ruskin's peculiar method to make his readers construct for themselves, out of themselves, a system of true criticism ; to show by

appeals to common sense the propriety and necessity of certain laws and principles : and this method is very successfully applied to architecture—as it has been in former writings of Mr. Ruskin's to painting—in the present work. All Mr. Ruskin's works are to a certain extent connected and progressive ; and the present one can scarcely be fairly understood without reference to the "*Seven Lamps*," which immediately preceded it. It is perhaps to be regretted in some degree, that the separate works are not more complete in themselves, not only as giving less the appearance of undue dogmatism, but also considering the costliness and prolixity of the series.

The whole of this first volume of the "*Stones of Venice*" is entitled "*The Foundations*," and is devoted to the establishment of certain canons of architectural judgment. The actual account of Venetian architecture is reserved for a subsequent volume.

First of all we have, under the fanciful title of "*The Quarry*," an exposition of Mr. Ruskin's reasons for choosing Venice for his architectural inquiry. He reminds us of the three great maritime powers, Tyre, Venice, and England. "Of the first of these great powers," he says, "only the memory remains ; of the second, the ruin ; the third, which inherits their greatness, if it forget their example, may be led through prouder eminence to less pitied destruction." Mr. Ruskin means to derive from the *Stones of Venice* some deeper than architectural warnings and lessons for our own instruction ; and, on all grounds, we should be the last to deny that a thoughtful mind can turn architectural observation to most profitable account, as being both politically and religiously suggestive. Mr. Ruskin divides the History of Venice into two periods : the former, lasting nine hundred years, during which the city rose to the zenith of its strength : the latter five hundred years, from the first symptom of its decline to its extinction as a free city. The date 1418 is assigned as the exact epoch whence the fall of Venice may be reckoned ; and it is interesting to follow Mr. Ruskin's arguments in favour of this assertion from the testimony he finds in Venetian *painting* as well as architecture.

Still, why is Venice to be made the locality of Mr. Ruskin's architectural analysis ? He goes on to explain, in the following abstract of the general history of the art.

"All European architecture, bad and good, old and new, is derived from Greece through Rome, and coloured and perfected from the East. The history of architecture is nothing but the tracing of the various modes and directions of this derivation. Understand this, once for all : if you hold fast this great connecting clue, you may string all the types of successive architectural invention upon it like so many beads. The Doric and the Corinthian orders are the roots, the one of all Romanesque, massy, capiteled buildings,—Norman, Lombard, Byzantine, and what else you can name of the kind ; and the Corinthian of all Gothic, Early English, French, German, and Tuscan. Now observe :—those old Greeks gave the shaft, Rome gave the arch, the Arabs pointed and foliated the arch. The shaft and the arch, the framework and strength of architecture, are from the race of Japheth ; the spirituality and sanctity of it from Ismael, Abraham, and Shem."—p. 13.

After this, Mr. Ruskin lays down the position, (sustained in an

appendix) that there are but two possible "orders," the Doric and Corinthian. "You have heard," he says—in that dogmatic style, which so exasperates many of his critics—"of five orders: but there are only two real orders; and there never can be any more until doomsday. On one of these orders the ornament is convex . . . ; on the other the ornament is concave."

Rome clumsily copied this Greek architecture, but introduced a new element when it brought the arch into extensive practical use, "and in this state of things came Christianity: seized upon the arch as her own; decorated it, and delighted in it; invented a new Doric capital to replace the spoiled Roman one, and all over the Roman empire set to work with such materials as were nearest at hand, to express and adorn herself as best she could." We must now make a longer quotation:—

"This Christian art of the declining empire is divided into two great branches,—western and eastern; one centred at Rome, the other at Byzantium; of which the one is the early Christian Romanesque, properly so called, and the other, carried to higher imaginative perfection by Greek workmen, is distinguished from it as Byzantine. But I wish the reader, for the present, to class these two branches of art together in his mind, they being, in points of main importance, the same; that is to say, both of them a true continuance and sequence of the art of old Rome itself, flowing uninterruptedly down from the fountain-head, and entrusted always to the best workmen who could be found,—Latins in Italy, and Greeks in Greece; and thus both branches may be ranged under the general term of Christian Romanesque, an architecture which had lost the refinement of Pagan art in the degradation of the empire, but which was elevated by Christianity to higher aims, and by the fancy of the Greek workmen endowed with brighter forms."—p. 15.

We have then an account of the gradual decline of the old art, and a description of the new elements of life preparing in Lombardy on the one hand, and in Arabia on the other.

"On the north and west the influence was of the Latins; on the south and east, of the Greeks. Two nations, pre-eminent above all the rest, represent to us the force of derived mind on either side. As the central power is eclipsed, the orbs of reflected light gather into their fulness; and when sensuality and idolatry had done their work, and the religion of the empire was laid asleep in a glittering sepulchre, the living light rose upon both horizons, and the fierce swords of the Lombard and Arab were shaken over its golden paralysis.

"The work of the Lombard was to give hardihood and system to the enervated body and enfeebled mind of Christendom; that of the Arab was to punish idolatry, and to proclaim the spirituality of worship. The Lombard covered every church which he built with the sculptured representations of bodily exercises,—hunting and war; the Arab banished all imagination of creature form from his temples, and proclaimed from their minarets, 'There is no god but God.' Opposite in their character and mission, alike in their magnificence of energy, they came from the north and from the south, the glacier torrent and the lava stream; they met and contended over the wreck of the Roman empire; and the very centre of the struggle, the point of pause of both, the dead water of the opposite eddies, charged with embayed fragments of the Roman wreck, is VENICE.

"The ducal palace of Venice contains the three elements, in exactly equal proportions,—the Roman, Lombard, and Arab. It is the central building of the world.

"The reader will now begin to understand something of the importance of the study of the edifices of a city which concludes, within the circuit of some seven or eight miles, the field of contest between the three pre-eminent architectures of the world; each architecture expressing a condition of religion, each an erroneous condition, yet necessary to the correction of the others, and corrected by them."—p. 16.

Our space will not permit us to follow out Mr. Ruskin's very interesting and powerful description of the various characteristics of "the great families" of architecture. This part of the work is perhaps the most important in the volume, and we recommend its careful study to our readers. One sentence we must give, as conveniently showing where Mr. Ruskin finds his ideal of architectural perfection.

"The glacier stream of the Lombards, and the following one of the Normans, left their erratic blocks wherever they had flowed; but without influencing, I think, the southern nations beyond the sphere of their own presence. But the lava stream of the Arab, even after it had ceased to flow, warmed the whole of the northern air; and the history of Gothic architecture is the history of the refinement and spiritualization of northern work under its influence. The noblest buildings of the world, the Pisan-Romanesque, Tuscan (Giottesque) Gothic, and Veronese Gothic, are those of the Lombard schools themselves, under its close and direct influence; the various Gothics of the north are the original forms of the architecture which the Lombards brought into Italy, changing under the less direct influence of the Arab."—p. 19.

In Venice Mr. Ruskin finds few or no specimens of the earliest style,—"the pure Christian Roman",—as he calls it. But in Torcello, San Giacomo di Rialto, and the crypt at S. Mark's, are examples of that style, with very slight Byzantine admixture. The greater part of S. Mark's, with Murano, and several palaces, illustrate the more perfectly developed Byzantine; while, nearly contemporaneously, flourished an "Arabian" style, almost exclusively secular. The year 1180 is the central date of this latter style. Succeeding this, Mr. Ruskin finds certain traces of an almost indigenous Venetian Gothic, prevailing before the great change introduced by the building of the famous churches of the Mendicant Orders in the 13th century. These styles did not coalesce; but thenceforward there flourished two Gothics, an Ecclesiastical, and a Secular; the latter being mainly represented by the Ducal Palace, the finest specimen of architecture (in Mr. Ruskin's judgment) ever designed.

The prevalence of pure Gothic, from the middle of the 13th to the beginning of the 15th century, synchronizes with the "central epoch of the life of Venice." Our author sketches the decline of art in his usual forcible and brilliant style. While we differ from him, more perhaps in his opinion of the unmixed blessing of mere antagonism to Rome, than in a sense of the enormity of the corruptions of all sorts which brought about the Reformation, we can heartily adopt his powerful denunciations of "the pestilent Renaissance," as exhibited in all the arts alike. It seems to us that such a passage as the following carries at least a degree of conviction with it, to all who will really trouble themselves to *think* on the subject.

"Instant degradation followed in every direction,—a flood of folly and hypocrisy. Mythologies ill understood at first, then perverted into feeble

sensualities, take the place of the representations of Christian subjects, which had become blasphemous under the treatment of men like the Caracci. Gods without power, satyrs without rusticity, nymphs without innocence, men without humanity, gather into idiot groups upon the polluted canvass; and scenic affectations encumber the streets with preposterous marble. Lower and lower declines the level of abused intellect; the base school of landscape gradually usurps the place of the historical painting, which had sunk into prurient pedantry,—the Alsatian sublimities of Salvator, the confectionary idealities of Claude, the dull manufacture of Gaspar and Canaletto, south of the Alps; and on the north the patient devotion of besotted lives to delineation of bricks and fogs, fat cattle and ditch-water. And thus, Christianity and morality, courage, and intellect, and art, all crumbling together into one wreck, we are hurried on to the fall of Italy, the revolution in France, and the condition of art in England (saved by her Protestantism from severer penalty) in the time of George II."—p. 23.

The Renaissance in architecture has been far more harmful, according to Mr. Ruskin, than in painting. Hence he now addresses himself to do battle with the Renaissance in its architectural aspect; and here again Venice appears to him the scene of the greatest triumph of the Renaissance, and therefore the fittest area for the struggle. "It is in Venice," he says, "and in Venice only, that effectual blows can be struck at this pestilent art of the Renaissance. Destroy its claims to admiration there, and it can assert them no where else. This therefore will be the final purpose of the following essay."

We wish we could transfer wholly to our pages Mr. Ruskin's answer to some former critic, in which he shows that there *must* be some law of architectural judgment, and explains how he has endeavoured to ascertain and establish it. His aim is to lay down first a code of right and wrong for guidance in architectural criticism: and this in language so simple, and with illustrations so obvious, as to be "intelligible even to those who never thought of architecture before."

Chapter II., entitled "The Virtues of Architecture," develops the idea that a building—to be good and noble—is required (1) to act well, and to do the things it was intended to do in the best way; (2) to speak well, and say the thing it was intended to say in the best words; (3) to look well and please us by its presence, whatever it has to do or say. Of these, the second, or the expressional virtue of architecture, is, Mr. Ruskin allows, less a matter of law and rule than the others. He contends that the others—the strength and beauty of a building—are such that any one may, by giving free play to his natural instincts, learn to criticise and estimate with perfect truth even at a glance; and he proceeds to instruct his readers how to acquire this sense.

Nothing can be more just and powerful than most of Mr. Ruskin's observations in the conclusion of this chapter. They do not admit of condensation: they must be read by all who desire to learn,—what few are better able to teach and express than Mr. Ruskin,—some principles for knowing what we ought most to admire, and why, in works of human intelligence. Particularly valuable are the remarks on the difference between construction and ornament, and on the proper nature of the latter, which are introductory to the more formal discussion of each of these two branches.

Our author divides all architecture into two classes; that of Protection, and that of Position: the first embracing all things which have to hold or protect something; the latter all which have to place or carry something. Architecture of Protection can be considered as embracing three divisions—walls, roofs, and apertures; and, more in detail, may be examined in the following six classes: the construction of walls; that of piers; that of lintels, or arches prepared for roofing; that of roofs proper; that of buttresses; and that of apertures, whether doors or windows. Architecture of Position, as of less importance, scarcely enters into the range of Mr. Ruskin's examination.

We do not mean to follow Mr. Ruskin in his minute—sometimes too minute—discussions respecting these six divisions; we will merely indicate the way he has treated the subject. The walls, for example, he considers in three parts:—the foundation, or wall-base, (to use his somewhat fanciful nomenclature); the body, or the wall-veil; and the top, or wall-cornice. We must make room for a beautiful description of Mont Cervin, from which Mr. Ruskin learns many of what he lays down to be the true characteristics of a wall-veil:—

"There are sometimes more valuable lessons to be learned in the school of nature, than in that of Vitruvius; and a fragment of building among the Alps is singularly illustrative of the chief feature which I have at present to develop, as necessary to the perfection of the wall veil.

"It is a fragment of some size,—a group of broken walls, one of them overhanging, crowned with a cornice, nodding some hundred and fifty feet over its massy flank, three thousand above its glacier base, and fourteen thousand above the sea,—a wall truly of some majesty, at once the most precipitous and the strongest mass in the whole chain of the Alps,—the Mont Cervin.

"It has been falsely represented as a peak or tower. It is a vast ridged promontory, connected at its western root with the Dent d'Erin, and lifting itself like a rearing horse with its face to the east. All the way along the flank of it, for half a day's journey on the Zmutt glacier, the grim, black terraces of its foundations range almost without a break; and the clouds, when their day's work is done, and they are weary, lay themselves down on those foundation steps, and rest till dawn; each with his leagues of grey mantle stretched along the grisly ledge, and the cornice of the mighty wall gleaming in the moonlight three thousand feet above.

"The eastern face of the promontory is hewn down, as if by the single sweep of a sword, from the crest of it to the base,—hewn concave and smooth, like the hollow of a wave. On each flank of it there is set a buttress, both of about equal height, their heads sloped out from the main wall about seven hundred feet below its summit. That on the north is the most important; it is as sharp as the frontal angle of a bastion, and sloped sheer away to the north-east, throwing out spur beyond spur, until it terminates in a long, low curve of russet precipice, at whose foot a great bay of the glacier of the Col de Cervin lies as level as a lake. This spur is one of the few points from which the mass of the Mont Cervin is in anywise approachable. It is a continuation of the masonry of the mountain itself, and affords us the means of examining the character of its materials.

"Few architects would like to build with them. The slope of the rocks to the north-west is covered two feet deep with their ruins, a mass of loose and slaty shale, of a dull, brick-red colour, which yields beneath the foot like ashes; so that, in running down, you step one yard, and slide three. The rock is indeed hard beneath, but still disposed in thin courses of these cloven

shales, so finely laid, that they look in places more like a heap of crushed autumn leaves than a rock; and the first sensation is one of unmitigated surprise, as if the mountain were upheld by miracle. But surprise becomes more intelligent reverence for the Great Builder, when we find, in the middle of the mass of these dead leaves, a course of living rock of quartz, as white as the snow that encircles it, and harder than a bed of steel.

"It is only one of a thousand iron bands that knit the strength of the mighty mountain. Through the buttress and the wall alike, the courses of its varied masonry are seen in their successive order, smooth and true as if laid by line and plummet, but of thickness and strength continually varying, and with silver cornices glittering along the edge of each, laid by the snowy winds, and carved by the sunshine,—stainless ornaments of the eternal temple, by which 'neither the hammer, nor the axe, nor any tool was heard while it was in building.'"—p. 57.

Speaking of the "wall-cornice," Mr. Ruskin repeats his exhaustive division of capitals into those where the line of ornament is convex, and those where it is concave; and, after showing that such laws are not necessarily fetters to the development of art, he well observes, "It is in these infinite fields that the invention of the architect is allowed to expatiate, but not in the alteration of primitive forms." We notice, in passing, his ingenious speculations on the undercutting of drip-stones as indicative of a northern influence. (p. 67.)

The pier is viewed by Mr. Ruskin as the "gathering up" of a wall-veil, for the sake of increased strength to bear pressure. This being allowed, the pier may also, of course, be considered under the same heads as the wall,—the pier-base, the shaft, and the capital. The chapter on the shaft strikes us as being more than commonly interesting, although we might question parts of it. We fully agree, however, in thinking that the shaft, in its purity, must have a place in perfect Pointed, and that the Late Pointed method of "fusing shafts into mere masses of nebulous aggregation," and of obliterating the capital, is a sure token of debasement.

The chapter on the 'capital' is remarkable for an attack on the "Early English capital" as "a barbarism of triple grossness, and degrading the style in which it is found, otherwise very noble, to one of second-rate order." (p. 106.) The main fault charged against it is that, being generally an internal feature, this capital is a mere *dripstone*, designed for a purpose it can never be called upon to fulfil. There is undoubtedly a degree of truth in this objection, and there are, indeed, other details of northern Pointed which lie open to similar criticism. But we would plead in its behalf that some allowance must be made for the difficulty of using a perfectly different detail for the outside and the inside of a building. If the undercut dripstone is a proper characteristic of a *northern* cornice, it is not to be wondered at that the Pointed architects adopted the form generally, and used it sometimes inappropriately in an internal situation. It seems expecting more than one has a right to do, to require that the mediæval architects should have preserved the southern form of cornice for internal use, while judiciously developing it to suit the climate in a more exposed position. The whole of this question seems to us to require more attentive consideration than Mr. Ruskin appears to have yet bestowed upon it. In the chapter

preceding this, Mr. Ruskin condemns the bands which gird the glorious clustered shafts of the central lantern of Westminster; a criticism in which we cannot concur, and as to which we cannot think our author's reasoning at all conclusive.

We pass on to Chapter X., called "The Arch-Line," notable for a disquisition on the "absurdity" of the four-centred, and reversed Tudor arches, found in the English Third-Pointed; a judgment which we do not dispute. Under the succeeding head, "The Arch Masonry," Mr. Ruskin starts an ingenious theory to the effect that cusping is not merely an ornamental expedient, but a mechanical, constructional, artifice of the most skilful kind, for better enabling the arch to bear vertical pressure. His arguments certainly seem to apply to the Gothic of the south, much more than to any specimens of cusping in the north of Europe. And indeed Mr. Ruskin confesses that while cusps are "the very soul and life of the best northern Gothic; yet they are never understood nor found in perfection except in Italy." We can picture to ourselves the surprise of some of our modern architects, on reading this part of the "*Stones of Venice*," who have not yet realized that there is anything distinctive about the cusping—even of different styles. "In later architecture," says Mr. Ruskin, "especially English Tudor, it [the cusp] is sunk into dotage, and becomes a simple excrescence, a bit of stone pinched up out of hearch as a cook pinches the paste at the edge of a pie."—p. 130.

Our space warns us that we must not linger even over the very striking chapter on roofs; though we may notice in passing some excellent observations about the "idiocies of the present day," with respect to Gothic battlements, which introduce a suggestive hint that the bad mediæval precedents, in tabernacle and shrine-work, for diminutive and purposeless battlements are explained by the fact that "no Gothic style has ever been thoroughly systematized or perfected even in its best times."—p. 159. The same difficult question is touched upon in the succeeding chapter about buttresses, and some modern examples of the injudicious use of this feature are very roughly treated.

In Chapter XVII. on the "Filling of Aperture," a discussion of the principle of the subordination of tracery leads on to one of the most amusing, but damaging descriptions of the demerits of English Perpendicular windows—the west window of Winchester being the example chosen—that we have ever met with.

Having gone through the six simple divisions of constructive architecture which we enumerated above, Mr. Ruskin proceeds, in a chapter on "Superimposition," to discourse of their combination. We thoroughly sympathize with him in the disgust he expresses at the modern shop architecture, where many heavy stories are made to appear to be resting on basements of plate glass, and in which the actual support afforded by a few hidden iron columns is probably most inadequate. In this part of his subject Mr. Ruskin treats of towers, which belong properly to his "Architecture of Position." He has been blamed for his plate showing the "contrast" between the great tower at Venice and a modern abomination just built at Edinburgh; but we do not think it unfair, as interpreted by the letterpress. It certainly illustrates,

in the clearest and most undeniable way, how completely every dictate of architectural common sense is violated in the modern specimen.

Having in this former part of his volume thus gone in order through the elements of construction, and the primary rules of their combination Mr. Ruskin claims to have taught his reader how to exercise his critical judgment on architectural fabrics. The *ornamentation* of those fabrics will be the subject of his remaining chapters, which we shall hope to notice in our next number. We conclude the present paper with the beautiful passage in which Mr. Ruskin directs such of his readers as may wish it to follow out for themselves more recondite applications of the first principles he has developed, and announces his own intention of proceeding forthwith to the treatment of the other branch of his subject—architectural decoration.

“If,” he says, my reader “has time to do more, and to follow out in all their brilliancy the mechanical inventions of the great engineers and architects of the day, I, in some sort, envy him, but must part company with him—for my way lies not along the viaduct, but down the quiet valley which its arches cross, nor through the tunnel, but up the hill-side which its cavern darkens, to see what gifts Nature will give us, and with what imagery she will fill our thoughts, that the stones we have ranged in rude order may now be touched with life; nor lose for ever, in their hewn nakedness, the voices they had of old, when the valley streamlet eddied round them in palpitating life, and the winds of the hill-side shook over them the shadows of the fern.”—p. 204.

THE ARCHITECTURAL QUARTERLY REVIEW.

WE welcome the appearance since our last publication of the first number of an “*Architectural Quarterly Review*” (London, Bell). There is undoubtedly room for such a periodical, in which articles on architecture and the kindred arts can be allowed to extend to a greater limit than is possible in most of the existing serials, and we wish all success to the present attempt to supply the *desideratum*. The first number is a very good specimen, well arranged, and with contents of great but varied interest. We must confess, however, that we looked in vain for any very decided expression of principles, and we hope that it will not prove that a pleasing air of candour and *bonhomie* merely conceals an ambiguity and indifferentism of architectural creed. We noticed, however, with much satisfaction that in an interesting paper on the works at Ely Cathedral, illustrated too by ground plans, Mr. Scott’s arrangement of leaving the three eastern bays of the choir free behind the altar is warmly supported, and indeed spoken of as actually determined upon by the Dean and Chapter. The writers, in this first part, appear to claim for the most part a professional character. We shall be very glad to be convinced, by the success of the undertaking, that it is expedient for the criticism of art to be conducted by those actually engaged in its practice.

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting of this Society was held on June 12th, 1851, and was attended by Mr. A. J. B. Hope, M.P. (in the chair), Mr. Bevan, Mr. Chambers, Mr. Dickinson, Mr. France, the Rev. T. Helmore, Mr. Le Strange, Mr. Luard, the Rev. W. Scott, the Rev. J. M. Neale, the Rev. B. Webb, and Mr. Wegg Prosser, M.P.

G. Stephens, Esq., a former contributor to the *Ecclesiologist*, and lately appointed Professor of Anglo-Saxon in the University of Copenhagen, was elected an honorary member, and the Rev. S. S. Greatheed, M.A., of Sevenoaks, was added to the Musical Committee.

Information was received from Mr. G. J. R. Gordon that the British residents at Stockholm had purchased an ancient Runic font (supposed to be of British design) for presentation to the British Museum. The Committee made the suggestion that it should be given to the abbey church of S. Alban's, the vicar of which has expressed a desire to secure some such font for that church. Mr. Gordon also reported the steps that had been taken to purchase bodily an ancient Norwegian timber church now offered for sale. One was bought some time since by the king of Prussia, and rebuilt at Berlin.

Thanks were returned from the committee of the Manchester Free Library for the present of the publications of the Ecclesiological Society.

Several designs for churches and cartoons for stained glass were examined, and finally it was agreed that a suggestion by Mr. Novello should be acted upon, and a second meeting be held at the Music Hall, in Store Street, on Monday, June 23rd, when lectures should be given on the history of Hymnology and on the music of the Hymnal Noted, to be illustrated by the performance of various hymns by a competent choir.

A Meeting was held on Monday, June 23rd, 1851, at the Music Hall, in Store Street, the Rev. Dr. Mill, Vice-President, in the chair.

A paper on the history of Hymnology (which will be found in our present number) was read by the Rev. J. M. Neale, M.A., one of the Honorary Secretaries, and was illustrated by the singing of the following hymns from the *Hymnal Noted* :—

O God, Creation's secret force (*Rerum Deus tenax vigor*), by S. AMBROSE.
 All hail, ye infant martyr flowers (*Salvete flores martyrum*), by PRUDENTIUS.
 From lands that see the sun arise (*A solis ortus cardine*), by SEDULIUS.
 Sing, my tongue, the glorious battle (*Pange, lingua, gloriosi Prælium*), by
 FORTUNATUS.

Come, HOLY GHOST, our souls inspire (*Veni Creator Spiritus*), by CHARLEMAGNE.

Before the ending of the day (*Te lucis ante terminum*), by an unknown writer.
 JESU! the very thought is sweet (*Jesu dulcis memoria*), by S. BERNARD.

And the following sequences :—

To the Paschal Victim (*Victimæ Paschali*).

Day of wrath! O Day of mourning (*Dies Iræ*).

The Rev. T. Helmore, M.A., then read a paper on "the music of the

Hymnal Noted" (also printed in the present number). This lecture was illustrated by the performance of the following hymns :—

Creator of the stars of night—*Conditor alme siderum.*
 "Now it is high time."—VITTORIA. (Anthems and Services, Masters, p. 97.)
 O GOD of Truth, O LORD of Might—*Rector potens verax Deus.*
 Now that the daylight fills the sky—*Jam lucis orto sidere.*
 O blest Creator of the light—*Lucis Creator optime.*
 The royal banners forward go—*Vesilla Regis prodeunt.*
 Come, HOLY GHOST, with GOD the SON—*Nunc Sancte nobis Spiritus.*
 Ye Choirs of new Jerusalem—*Chorus nova Hierusalem.*
 With gentle voice the angel gave—*Sermone blando angelus.*
 The Lamb's high banquet—*Ad canam Agni providi.*
 "O SAVIOUR of the world."—PALESTRINA. (Anthems and Services, p. 7.)
 The eternal gifts of CHRIST the King—*Æterna Christi munera.*
 Sanctus.—PALESTRINA. (Anthems and Services, p. 33.)

After the meeting, a conference was held with several members of the committee of the Motett Society as to the possibility of uniting the two societies. No difficulties were found, except some of detail, and a sub-committee was appointed on each side to devise a scheme for accomplishing this object.

OXFORD ARCHITECTURAL SOCIETY.

THE second Meeting during the Easter Term took place in the Society's rooms on the evening of May 28th, the Rev. the Principal of Brasenose College in the chair. The following gentlemen were elected members of the Society:—Mr. T. G. Fullerton, Christ Church; Mr. J. T. Duboulay, Exeter College; Mr. W. Walters, Christ Church.

The Rev. F. Meyrick, Secretary, read the Report, which was occupied with an account of a visit paid during the past week by a number of the members of the Society, accompanied by the Librarian, Treasurer, and Secretaries, the President being unavoidably prevented from being present, to the Castle of Oxford and the Chapter-house of Christ Church. Mr. Meyrick attempted to claim a Saxon antiquity for the tower and crypt of the castle, on grounds which will be found detailed at length in Dr. Ingram's "Memorials of Oxford." This view was strongly opposed by the President, the Librarian (Mr. Parker), and the rest of the Committee, whose general opinion it seemed to be that Dr. Ingram had on this point trusted too implicitly to the guidance of "King's Vestiges of Oxford Castle," and that the present remains did not betoken an age anterior to the Conquest. The curious well-room in the centre of the mound was of the date of Henry II.

The Rev. J. H. Pollen, Merton College, Senior Proctor, then read the first part of a peculiarly interesting paper, "On the use of Decorative Painting in Churches."

Mr. Pollen professed himself a learner only, and not a teacher, of the principles and practice of colour decoration; he wished to lead to inquiry on this subject. He divided his subject into—1. Colour gene-

rally as an element of grandeur. 2. The conditions and materials of its application. 3. Harmony and form. 4. Practical suggestions in working. He traced colour as an element of grandeur or effect from its first and greatest use in the vaulted domes and basilicas which had perpetuated the idea of the caverns and catacombs of primitive antiquity, and followed it through the developements of S. Sophia, S. Mark's at Venice, the northern cathedrals and abbeys, to where it once more re-appeared in its fulness in our English parish churches.

Tracing the subject thus historically, he considered that as time went on a very great change had taken place in the conditions of church walls as receptacles of colour. From domes and vaults excluding the light, colour had passed to vast spaces and surfaces of glass which transmitted it. Instead of aiding the gloom and solemnity, it influenced the light and left what little of wall was left in the airy Pointed churches white. Two opposite principles thus became a subject of consideration; how far they counteracted each other in practice would remain to be considered. For in most of our parish churches both had prevailed at once; he thought modern practice occasionally erroneous in this respect. Furniture, however, and roof would still remain legitimate receptacles of colour decoration, as in our furnished choirs, where in some cases, as at Salisbury and Winchester, the roofs had delicate coloured ornaments also; but upon all these developements of structure would depend conditions of quantity, tone, and material, varying in infinite proportions from the earlier system of deep full unbroken masses of coloured surface. These, however, would require consideration in a separate paper.

The President expressed himself much gratified by Mr. Pollen's paper, and hoped that he would conclude it at the following meeting, to which Mr. Pollen assented. Mr. Meyrick begged to offer some remarks on the present state of S. Sophia, in Constantinople, to which Mr. Pollen had referred. He was happy to say that every particle of whitewash had been now removed, and that a Greek artist had at the late Sultan's commands restored that beautiful cathedral in better taste than could have been expected. The mosaics of Justinian had been opened to the eye, except such as represented figures, and even the figures had been covered over with so thin a coating of paint that they were often visible on close inspection. The figure of our Lord upon the cross, represented in mosaic over the eastern apse, might be clearly seen from the gallery, and the head of Justinian might still be made out in the narthex. Beautiful as were the mosaics of S. Sophia in Constantinople, San Marco in Venice, and the Cappella Palatina and Monreale Cathedral in Sicily, he considered them all to be surpassed in brilliancy by those of the Kiblah of the Mosque of Cordova. The Rev. C. Marriott, Oriel College, described some ancient painting found in Tidmarsh and Bradfield churches.

Mr. Parker mentioned the churches of Long Wittenham and Beckley, in the last of which colouring still remained visible. After a few observations from Mr. Pollen and the President, the latter dissolved the meeting.

The fourth Meeting of this Society during the Summer Term was held on June 25th, at eight o'clock, in the Society's rooms, Holywell. The President, the Rev. the Principal of Brasenose College, in the chair. The Rev. H. B. Walton, M.A., Merton College, was elected a member of the Society. The Report of the Committee was chiefly occupied with an account of a visit paid on the previous day by the President, Secretaries, Librarian, and nine other members of the Society to the church and castle of Broughton, and the churches of Bloxham, Adderbury, and King's Sutton, and some remarks upon their style and arrangement.

The President exhibited plans of St. Peter's church, Northampton, and commended it to the liberality of subscribers, the Secretary reading part of a letter from Mr. James, Secretary of the Northamptonshire Architectural Society, in explanation of what was intended.

The President pointed out a peculiar buttress shown in a print of Totness church, to which Mr. Wilmot, Corresponding Secretary, again called the attention of the Society, maintaining that it was used as a place of deposit for corpses while it continued legal to seize them for debt. The President was not willing to accept the hypothesis, but its existence showed the peculiarity of the thing desired to be accounted for.

The Rev. J. H. Pollen, Senior Proctor, read the third part of his "Remarks on Colour." This treated of the form in which colour decoration was to be used. It might be considered two ways; first, the adornment of a space or section of wall or vault and of the architectural members, or the use of pictures enclosed in frames and laid arbitrarily on flat spaces. Both ways are historical, nor could he trace any connection or development of one into the other. He named churches in Italy of the 4th, 6th, and 13th centuries, and in England of the 13th, 14th, and 15th, in which both these methods were in use.

Historical painting, as the most useful and sublime aim of this art, was to be the chief subject of inquiry. It had always been the most important accessory, though naturally in days of paganism it would not develop itself so fully in church architecture.

Single figures or historical compositions he thought should always be introduced in frames,—circular, polygonal, or architectural,—and by reference to numerous drawings and comparisons of old examples, the obvious propriety of these was exemplified. Occasionally, indeed, as at St. Mark's, a vast figure is set in a spandril on a chair or throne. But in those cases the architecture itself or the chair served as a frame. The beautiful canopies of the figures in S. Apollinare within the walls at Ravenna, were each formed by the three leaves of a palm tree, which separated the several figures. These too were all in conventional attitude. Sitting figures are found in roofs, as in an engraving which he showed of a vault in the Certosa of Pavia. In the celebrated Spanish chapel of S. M. Novella, Florence, occurs a large ship (the Church) and several subjects in the spandrils of the vault, which is however heavy and powerful. But it was an exception to the general rule of single figures in roofs. He described the famous picture on the west wall, by Taddeo Gaddi, to illustrate the system of niches and frames.

He described another mode of colour, viz., in bold relief, with a single colour background. He showed some examples from Italian churches, and defended it from the objection of imitative painting. These were rare and important features, and should not be detracted from by neighbouring sculpture. Size and multitude in large spaces were thought great elements of grandeur in compositions. He then proceeded to speak of the frames or borders both of pictures and of spandrels or arches. He thought the compositions of these very important. Contrasting true line or rainbow frames with the rich borders of Italian works, in which the composing parts had lines, foliations, or circles, complete in themselves and running at right angles to the general sweep, he thought that any other form, not excepting the Vesica, lacked the power, repose, and perfection of the circle, square, or triangle for frames, whether enclosing figures or pattern work. He attempted to examine the mode of having circles and busts on a small scale in the borders of spandrels and arches, which had sometimes a most beautiful effect. Constructive colour borders, i.e., of terra cotta, tile, or porcelain, produced great effect in ancient works. He touched on a still more difficult point, the painting of sculptured details and mouldings. He thought colour should be in lines or layers, opposed to those of the architecture. S. Jacques, Leige, though it failed when compared with S. Anastasia, Verona; or S. Michael's chapel, Winchester; was valuable for detail colour. By means of bands a connection of colour ran through distinct groins, and in a direction at right angles to the lines themselves. Very fine sculptures were well disposed by cool green backgrounds, or even gold, to show their preciousness. The *lilium candidum*, and its conditions of colour, would be a guide to follow in this respect. Mere connecting borders, running over the arches from east to west, or bands appearing at intervals, or pillars or mouldings, were a very simple but effective mode of decoration, or flat pattern work as at Assisi S. Francesco. But he thought that the layers of the foliage, the petals of the flowers which bore marks or figures on them, the wings of butterflies and birds, and of many insects, ought to be considered very carefully to arrive at the highest method of laying on arbitrary figures and ornaments without detracting from the structural beauty of fibres and feathers, which formed a distinct ideal of beauty from the colour, and the most noble and divine ideal of the two.

After some discussion the President announced that the annual meeting would be held on Wednesday, the 2nd of July, at two o'clock, and the meeting then separated.

The twelfth annual Meeting of the Oxford Architectural Society took place in the Society's Rooms, Holywell, on Wednesday, July 2nd, at two o'clock. The president, the Rev. the Principal of Brasenose College, took the chair, and opened the proceedings by an able address on the character and proceedings of the Society, vindicating its position as an essentially *architectural* Society, deprecating its becoming wholly ecclesiological, and recommending to its members the study of military fortification and domestic architecture.

On the completion of his address, he again rose and proposed that Mr. Markland, and the Venerable Archdeacon Brymer should be elected Vice-Presidents of the Society. This proposal having been carried by acclamation, a vote of thanks was passed to Mr. Plenderleath, of Wadham College, and Mr. Whately, of Christ Church, for having respectively catalogued the drawings and casts.

The Rev. F. Meyrick, Secretary, read the Annual Report. Having enumerated the changes which had taken place in the officers of the Society during the year, the Report referred to the value of the library which was becoming daily more appreciated, and classified the Papers which had been read at the ordinary meetings under four heads,—as 1. Historical and Antiquarian; 2. Historical and descriptive; 3. On the internal fittings and furniture of churches; 4. On ecclesiastical music.

Of these Papers it will be interesting to take a general review, in order to see if there is any one element more than another predominant in them, and so gather something of our character from them. Such an element there clearly is, and that is the historical. One half of our twelve papers have been directly connected with history; viz. Mr. Baron's, Mr. Bloxam's, Mr. Meyrick's, and Mr. Parker's three papers. Three more have been largely illustrated by it, viz. Mr. Pollen's papers on painting; and the three remaining, Mr. Lygon's, Mr. Plenderleath's, and Mr. Thornton's, have not been without reference to it. There has then plainly during the past year been displayed a taste for the study of architecture in its historical aspect. And this we consider a matter of congratulation, for we believe that there is no method of pursuing the study so permanently useful and adapted to give such enlarged views of the whole scheme, so to speak, of the different styles, their ordinary developements one out of another, and the differences arising in them from the different characters of the nations in whose countries they are found. Another characteristic in these Papers is their frequent reference to foreign examples. This is the case with Mr. Parker's *S. Michael's Mount, Normandy*, Mr. Meyrick's *Churches of Sicily*, and Mr. Pollen's *Papers on Painting*. This is perhaps symptomatic more of the habits of the times in which we live and the increased means of locomotion than of anything peculiar to ourselves.

Mr. Thornton's Paper is one on which, owing to some discussions which have arisen as to our ecclesiological or non-ecclesiological character, it will be necessary to make some remarks. No doubt Mr. Thornton's Paper partakes more of the character of the ecclesiological than of the architectural. But we will not, on these grounds, disclaim it, for while we pursue our own special object steadily and regularly, we have no objection to dive from time to time into a kindred subject to which our peculiar study naturally carries us. Thus no one would think of finding fault with a logician, because at times he entered upon the field of metaphysics, nor with an ethicist, because he followed his subject into the broader and more comprehensive science of psychology. We take our own position as a body which studies architecture. We are not ecclesiologists essentially, but neither are we antiquarians essentially. Accidentally we are both one and the other, and we de-

cline to be bound down by strict and unbending laws which shall forbid us to put forward our feet either in this direction or that, and reduce us to a society of builders for discovering the principles and enforcing the rules of construction and decoration. To keep our own distinctive character we are resolved, but we are equally resolved to take a comprehensive view of the work that we have before us, and follow—freely so that it be accidentally and not essentially—into the realms of archæology and ecclesiology alike. Else we may find that we have become very correct, decorous, and precise, but at the same time we shall find ourselves little else than dry bones, without vitality in ourselves and without the affections of the warm-hearted, with little vigour from within and less support from without. It then remarks : it is gratifying to know that we are expressing the sentiments of one of our Vice-Presidents, the present Vice-Chancellor of the University, who in his speech before the Archæological Institute at Winchester says, that “there is a higher object than the mere study of ancient buildings for the sake of the admirable principles evinced in the harmony of their proportions, there should be a respect had for sacred things, and a higher appreciation of those great truths which the art was calculated to support.”

The Report then referred to the plans submitted to the Committee by the country Clergy, and made an appeal in behalf of the Building Fund—gave an account of two architectural excursions which had been made during the summer term, and of the reception of the Archæological Institute by Mr. Sewell, at its meeting in Oxford ; pointed out the most valuable of the books and models, among the last of which was named with special pleasure, the model of S. Mary's spire, presented by the Vice-Chancellor, Proctors, and heads of houses ; and called notice to the rearrangement of the rooms.

A criticism was then passed on the roof of Merton Chapel, the Schools for the Magdalene choristers, the new stained window in S. Paul's church, the commencement of the restoration of the western façade of Wells Cathedral, the completion of the screen in S. David's, the progress made at Dorchester and Uffington, and two subjects were noticed in conclusion. The first is the publication by Mr. Ruskin, a member of our society, of the first volume of an architectural work devoted to the illustration of the most beautiful and interesting city of Italy. It is a book betokening unwearied labour. Indeed your secretary can bear witness to the wonder, amounting almost to consternation, which Mr. Ruskin's unceasing activity caused in the *dolce far niente* Venetian mind. Why any man should take such trouble about the old “Stones of Venice,” was to them a problem beyond solution. We hail Mr. Ruskin's book with the greatest pleasure, and rejoice to see that he turns his acknowledged talents worthy of all respect when employed upon subject matter with which he is acquainted—to the demolition of Palladio, Scamozzi and Sansovino. Heartily do we agree with him when he says, the “Rationalistic art is the art commonly called Renaissance, marked by a return to Pagan systems, not to adopt them and hallow them for Christianity, but to rank itself under them as an imitator and pupil. In painting, it is headed by

Giulio Romano and Nicolo Poussin ; in architecture, by Sansovino and Palladio ;" and heartily do we wish him success, when he says, "that it will be the final purpose of his essay to strike a blow at this pestilent art of the Renaissance in its head quarters, Venice and Vicenza."

There is another point on which we must say a few words, in connexion with church building and the poor. Perhaps one of the greatest occasions of the architectural movement in England was, an abomination of the Pew system. The assault upon pews carried with it the sympathies of men of all parties and sentiments. The crusade against pews, was that for which we owe the Cambridge Camden Society the greatest thanks. Freedom from pews and the string of evils that they bring with them, has been what we have most rejoiced in when we have visited our new churches. And now it is proposed by force of law, to reimpose pews, to take away from the poor a right which is theirs inalienably, and to fix upon open sittings a "moderate rent," regardless of the express direction of founders—regardless of the well-being of the poor. In the name of art and science, with which pews are things irreconcilable,—in the name of religion, to which architecture is a handmaid,—in the name of the poor of England, for whom we have built, with all our hearts and souls we protest.

Mr. Lygon, Secretary, read a communication from Mr. Markland, on the subject of texts, or sentences on the walls of churches, in which he advocated the inscriptions following the line of the arches, instead of their being placed upon painted scrolls, zinc plates, ribbands, or on the roof.

Mr. Meyrick, Trinity College, Secretary, read a paper "On Moorish Architecture, as illustrated by the Mosque of Cordova, the Alhambra of Granada, and the Alcazar and Giralda of Seville, together with some account of the Moors in Spain." He began by giving a sketch of the Moorish dominion in Spain ; he pointed out that the Moslem Conquerors kept their hold on that country for almost as long a time as has elapsed since the Norman Conquest of England. He portioned off their history into the four periods usually allotted to it. 1. From the Invasion of Tarik in 710, to the establishment of the Caliphate of Cordova in 750. 2. The period during which the said Caliphate lasted. 3. From its breaking up, to the establishment of the kingdom of Granada. 4. The period during which the kingdom of Granada lasted, annihilated by Ferdinand and Isabel, 1492. In the second of these periods, the Mosque was built, in the last the Alhambra, in the third the Giralda. These three might be taken as representatives of the three orders of Arabian-Spanish style. All of them were the result of original genius working itself out in peculiar forms. The first, however, represented by the Mosque, bore traces of Byzantine in its forms and pillars ; the second, represented by the Alhambra, and its shadow, the Alcazar, was the purest and most unmixed Arabian ; the third, represented by the Giralda, so similar in style to San Marco, at Venice, borrowed something from Italian art.

Having entered a protest against Mr. Ruskin's and Mr. Freeman's criticisms on Arabian architecture, Mr. Meyrick exhibited to the meeting Murphy's Plates of the Mosque of Cordova, pointing out the horse-

shoe arch, the numberless aisles, the double arches, the marble pillars, the low roof, the flashing mosaic, as the chief characteristics of the style, and explaining the use of the Kiblah, the Mahsourah, and the Mihrab, in Moslem worship. He considered the Mosaic to be essentially of home-growth, though ideas might have been borrowed from Constantinople. The nine hundred pillars were gathered from all parts, and made to do duty a second time. The Mosque had been the third most sacred of Mosques, and in it was kept a copy of the Korán, said to be written by the hands of Othman. Omitting a detailed account of the Alhambra, he exhibited Murphy's plates, illustrative of it, and called attention to the roof, the arch, and the stucco ornament, describing the Palace as the most elegant, gorgeous, rich, graceful, and dreamily enchanting edifice ever erected, while at the same time, he acknowledged that the absence of the impression of the great qualities of majesty, solemnity and grandeur, was not made up for by all its luxuriant and exuberant fancy, all its luscious gorgeous sensuality, all its fairy-like persuasive elegance, and that the Alhambra and the Mosque were no more a match for the Cathedral of Seville, than the scimitar and the flowing robe for the sword and the coat of mail.

Mr. Palmer, of Exeter College, asked a question concerning the Moorish work in the Court of Oranges at Seville, which was answered by the Secretary.

The President informed the Society, that an interesting discovery of early work had been made amidst the foundation of the east end of S. Mary's Church, and exhibited a plan which showed the particulars, at the same time reading some notes of Mr. Buckler on the subject.

Mr. Wood, of Trinity College, and Mr. Spiers made some further remarks, after which the meeting separated.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

THIS Society has sustained its character by the publication of two more Parts of Transactions, the former completing the third volume, and the latter beginning a new one. Besides reports, rules, lists of members, &c. the parts before us contain papers, many of them enriched with illustrations of much merit.

We notice, in particular, a paper by Lieut. Col. Harding "On the church and chantry of the ancient Exe Bridge"; an interesting description of a tour in Cornwall, by Charles Spence, Esq. under the title of *Iter Cornubiense*, and Chancellor Harington's learned paper on the reconciliation, reconsecration, &c. of churches, which we have already commended to our readers in its pamphlet form.

In the later part of these Transactions, the Rev. W. T. A. Radford has published a thoughtful and important practical paper "On the arrangement of chancels," from which we must borrow one very remarkable passage, suitable for these times. "In that portion of his" [Bishop Bonner's, under Queen Mary] "Visitation Articles, which was headed 'Articles concerning the Laity,' we find this remarkable

inquiry: 'Whether there hath been any that, being able to sing at least his plain song, and who, in the time of the English service, did commonly use to sing in the quire, doth now, since the setting forth and renewing of the old service in the Latin tongue, absent, and withdraw himself, from the quire; declaring and expressing the names, surnames, and dwelling places of all such persons.' Art. XXV." (p. 15.)

Lieut. Col. Harding furnishes an useful notice "On the Art of Painting in Distemper and Fresco," pointing out the difference between the two processes—so generally confounded together. And some "Remarks on the Numerous small Apertures in the Ceiling of the Church of S. Mary, Ottery," are contributed by J. H. Markland, Esq. Finally a paper, very beautifully illustrated with lithographic sketches, "On the distinctive features of the Middle-Pointed Churches of Cornwall," by G. E. Street, Esq. concludes this *fasciculus*: highly creditable, in all respects, to the Society which has produced it.

THE NORTHAMPTONSHIRE AND FOUR ALLIED ARCHITECTURAL SOCIETIES.

Reports and Papers read at the Meetings of the Architectural Societies of the Archdeaconry of Northampton, the Counties of York and Lincoln, and of the Architectural and Archæological Societies of Bedfordshire and S. Alban's, during the year 1850. London: Masters.

THE above five Societies have combined to carry out the scheme of joint publication, before alluded to in our pages, and have completed their first volume. It is exceedingly convenient to have these valuable papers in so accessible a form, and we are glad to see so many proofs of these useful bodies being at work. We noticed that all these Societies seem to be in a sufficiently prosperous condition as to members and finances; and many of the essays are of a high order. Some have appeared before in a separate form, and have, as such, been noticed in our pages.

Of others, new to ourselves, we would select for commendation one, by Lord Alwyne Compton, on Tile Pavements; one by the Rev. W. Airy, on the Ecclesiastical Architecture of the Northern Portion of the County of Bedford; and one entitled Remarks on Conventual Arrangements, by M. H. Bloxam, Esq. The Rev. Dr. Nicholson, of S. Alban's, has also contributed a very interesting essay on the relics preserved at Cologne, and considered to be part of the body of S. Alban, Protomartyr of Britain. This paper was suggested by the doubt raised by Messrs. Buckler, in their work on S. Alban's Abbey-church, (formerly noticed in our pages) as to whether the relics at Cologne were not really those of our British Saint. Dr. Nicholson establishes, we think, the point that—to use his own words, "the relics at Cologne are not those of Saint Alban, the protomartyr of Britain." (p. 207.) The volume before us has some judiciously chosen illustrations, of a slight character.

NEW YORK ECCLESIOLOGICAL SOCIETY.

It is with great regret that we mention the decease of an active member of this Society, and a constant correspondent of the *Ecclesiologist*,—Mr. R. Ralston Cox, of the General Theological Seminary, New York, and latterly of Delafield, in Wisconsin; where he was building, from his own designs, and at his own cost, a wooden church, that has several times been noticed with praise in our pages. His death is a loss to ourselves, as well as to his American fellow-churchmen. The following extract from the *Banner of the Cross* gives some particulars of his sudden end:—

“On the afternoon of the fourth Sunday after Easter, after uniting in the solemn worship of the sanctuary, the hand which makes this record grasped, in parting, the warm hand which now is cold in death. Mr. Cox, full of hope and spirits, left the next morning, with a large party, for Wisconsin. He was going to complete the beautiful sanctuary which he had been erecting, at his own expense, in Delafield, and he bore with him some of the appropriate furniture, which he had procured from abroad, to adorn this house of God. On Friday night he parted from his friends to retire, and soon after, that fearful cry, ‘A man overboard!’ was heard. As he was very near-sighted, it is presumed he missed his foothold on the narrow guard of the steamer. Though his voice was heard for some time, the darkness of the night, and it is to be feared the too slight search of those who little value human life, prevented a rescue. The name of the lost one was not known, until his vacant place in the morning revealed the sad truth to his sorrowing friends. And even then strong hopes were entertained that he might have reached the shore, or that some other boat might have rescued him. These hopes were vain. The waters have only given back to his sorrowing friends the lifeless remains.”

NEW CHURCHES.

S. James, Stoke Damerel, Devon.—The courtesy of Mr. St. Aubyn, the architect, has placed at our disposal the working drawings of this church, since our notice of it, in our last number, from an unartistic perspective sketch. From these we learn that the ground plan comprises a nave 80 ft. long; chancel, 36 ft. long by 24 broad; aisles to the nave, and to the greater part of the chancel, leaving a small projecting sanctuary; porches to the north and south, the latter being the lower stage of the tower; and a vestry, with organ-chamber above, at the south-east end of the south aisle to the nave. The internal arrangements, we may remark, are correct, the chancel being furnished with longitudinal seats and subcellæ (not, however, sufficiently like stalls); but the general area, evidently from necessity, is crowded with seats, and the schools are intended to be accommodated in narrow, longitudinal seats in the north and south chancel-aisles. The total number

of persons to be seated, indeed, is calculated at 1093. We are glad to say that the external detail is very much more satisfactory than we had supposed from the sketch which we formerly noticed. The tracery is varied, and far from ineffective; and the clerestory, though not, we think, sufficiently bold or characteristic, is less clearly of an East-Anglian type than we had imagined. Considerable external effect is gained by judicious management of the site, which slopes rapidly from east to west, and allows a very massive basement, with flights of steps to the tower and the west entrance. The tower and spire rise 139 ft., 19 ft. higher than it was originally intended. It is to be regretted that Mr. St. Aubyn, in reviewing his design, did not alter his treatment of the stages of the tower. They sadly want dignity; and the tower altogether seems inadequate to the support of the broached spire above. Indeed, we hold it to be almost a canon, that in such a design the belfry stage ought to rise clear above the ridge of the nave-roof. In this case, the tower being over the south porch, the nave-roof would very much interfere with the sound of the bells being heard northwards from the church. The architectural detail internally seems to us less correct and less vigorous than it might be; but the fittings are better done, though of too late a type in some cases. The open seats, in particular, are of Third-Pointed character, and are very unnecessarily buttressed. We hope to meet with other works by Mr. St. Aubyn.

S. Peter, Mythiam, Cornwall.—The designs for this church, by Mr. White, embrace a nave 54 ft. 9 in. by 21 ft. 4 in., with aisles, a chancel 28 ft. long, with vestry in the middle of the north side of the chancel, south-western aisle to chancel, western tower, and south porch. The style is fully developed Middle-Pointed. The tracery is very commendable, and by no means common-place. The tower is well-imagined and proportioned; but we are not very fond of the type of capping; a heavy parapet with a small pyramidal spire within. The inside is chiefly remarkable for unusual simplicity of detail; its arrangements are very correct. The screen has the upper beam and its supports without any tracery. We see the advantages of this plan, but can scarcely justify it save as a compromise. The nave roof is not very elegant, but would doubtless look solid in execution. The small aisle, to the south-west of the chancel, appears to us to be the most questionable part of this design. We presume it is for the school children. One naturally asks, why not build a new church large enough to hold them in the body of the building, in the first instance? But we must congratulate Mr. White on having designed a very church-like structure.

NEW SCHOOLS.

S. Ives, Cornwall.—We have seen a sketch of this structure; a large building with high roof, of Debased architecture. The two schools are separated by a transeptal projection in the middle, serving apparently as a porch.

Kea, Cornwall.—Mr. White has recently built some very good schools here, of granite.

Blakesley, Northamptonshire.—The architect last named has also built a successful school in this village. The school room is 26 ft. by 16 ft.; the style of Pointed character; the materials red sandstone, in chopped courses, and the roof is covered with Staffordshire tiles. It is a curious circumstance that this substantial and picturesque building cost exactly the same sum as was about to be spent on a design, by a tradesman of the place, of the most ludicrous hideousness.

Worcester Diocesan Training and Middle Schools, at Upper Saltley, near Birmingham.—We have seen a rough sketch of this large pile of buildings, by Mr. Ferrey. The style is Pointed, with ambiguous detail; and the grouping does not seem particularly happy.

Westminster Training Institutions, Victoria Street.—A bird's-eye view of this design, a large quadrangle, (embracing—we are glad to see—a chapel,) in very florid and ambitious Pointed, has been widely circulated. The architect's name is not given. There are good features in the design; which however ought to be carefully criticized before so important a group of buildings is commenced. The entrance from the new street is unworthy. The proposed cost is no less than £25,000.

CHURCH RESTORATIONS.

Merton College Chapel, Oxford.—The following notes, communicated by the Rev. J. H. Pollen, of the polychrome decorations of the roof of this chapel, effected by himself, will be interesting to our readers.

1. The form of the roof. The roof of Merton College internally consists of three planes or cants following the construction. The third or lower plane is perpendicular, and is filled with medallions of pattern and of figures, and forms a border of rich colour three feet three or four inches in depth all along the building. There are seven windows on each side, and long corbel shafts between; from these rise principal timbers or ribs, dividing the roof into seven panels, and from the top of the wall-plate diagonal ribs branch off. The angle formed by the short lower part of the principals with the other parts, and the diagonal ribs, presents an elbow very awkward when seen in perspective, and the ribs not being constructive timbers (which are in the upper or external roof) are slighter, and follow the conditions of stone, excepting only their angularity. The space therefore, is very large, which is included between the line of wall plate, and the two diagonal ribs, and the spandrels form very prolonged scalene triangles. Hence it became important to make the ribs as important and heavy as possible, and to occupy this great space with some large flat pattern, as no *proportionate* historical subject or figure inclosed in a frame or border, could be introduced to occupy the interest, not being supported and enclosed by the closer vicinity of the ribs. The round pic-

interest of this full and authorized report. And this is the main reason why we now especially and most earnestly recommend our readers to make early acquaintance with this commencement of the *Ecclesiastical Hansard*, because without it no adequate idea can possibly be formed of what the Synod of Exeter really was.

In his architectural, and not theological, character Mr. Ruskin has found an unworthy opponent in the anonymous author of a pamphlet, entitled *Something on Ruskinism; with a Vestibule in Rhyme, by an Architect*. (London: Hastings.) It is a flippant, but sometimes humorous, production, and expresses vividly enough the disgust that the common herd of professional architects must feel at Mr. Ruskin's unsparing exposures of mediocrities and shams. It shows also—hopelessly enough—how many of that class are quite unable to comprehend the force of Mr. Ruskin's ingenious arguments, or to profit by his criticism, or even to appreciate his eloquent and forcible language. It is curious that the author of "Ruskinism" has not perceived that he himself, in his perpetual sneers and abuse of the architects of the British Museum and Buckingham Palace, is as unsparing and as presumptuous as Mr. Ruskin. The latter indeed always endeavours to substantiate his unfavourable criticisms, while his anonymous opponent is content with mere denunciation. One thing is especially ridiculous in the present pamphlet, and that is a clumsy attempt in more than one place to show up Mr. Ruskin as disloyal to Prince Albert, in regard to the scheme and expected results of the Great Exhibition! There is a very unsatisfactory defence of machine-cut ornamentation, and much reprobation of "reviewers" generally, and those of the *Art Journal* in particular, for their praise of the "Seven Lamps," which, with a needless defence of Mr. Wightwick, of the *Architect*, has an appearance (at least) of personality. We only noticed one observation worth noting, where (p. 44) he complains that Mr. Ruskin sometimes lays too much stress on detail and individual ornaments, to the omission of due attention to "general composition, aggregate effect and *ensemble*, or character, and its various modifications."

Notes on Shepherds and Sheep (Longman) is the title of a very able and well-reasoned letter by Mr. Dyce, the Royal Academician, in reply to Mr. Ruskin's *Notes on the Construction of Sheepfolds*, to which we made brief allusion last time. Mr. Dyce does more than merely refute and expose his opponent; he has produced a pamphlet of great value, in many respects, at the present day, especially as proceeding from a layman, and one which deserves to be extensively read.

Twelve more plates of Messrs. Bowman and Crowther's *Churches of the Middle Ages*, have appeared, equally admirable with their predecessors. Of these seven are devoted to details from Heckington, of which the clerestory windows, the Easter Sepulchre, the piscina, and the sedilia, are most interesting. And there is one plate, containing heads from the various hoodmoulds of the church, drawn very freely to a scale a quarter of the real size, that is exceedingly valuable for costume, &c. These heads have great vigour and originality, and are all varied.

Another plate gives very minutely the north door from S. Andrew, Helpringham, Lincolnshire; and from S. Peter, Threckingham, in the same county, there is a south elevation—one of the least beautiful of the series. Two plates contain a west elevation, including the spire, and a number of details (from the chancel chiefly) of S. Stephen, Etton, Northamptonshire: and the twelfth plate is the ground-plan of SS. Mary and Nicolas, Nantwich, Cheshire; a majestic cruciform church, with groining, screen, and stalls, from the further drawings of which we anticipate the greatest pleasure and instruction.

We have received the first part, or rather (we presume) a specimen part of an illustrated work that promises well, under the title of *Hoffstadt's Developement of the True Principles of Christian or Pointed Architecture*, translated and edited by John Philip, and published by Richardson. There are, besides a graceful title page, several plates of architectural diagrams and details. The metal work shown on one of the plates did not strike us as being particularly happy. The work is intended to show the application of these True Principles to other arts besides Architecture.

To the Editor of the Ecclesiologist.

SIR,—In your number for April, p. 101, the writer of an article "On the Ancient Stone Fonts of Cornwall," mentions the *font* having been called the *vault* by the sexton's wife, at one of the churches he visited; and you suggest in a foot-note, that the word she used was probably "vat," pronounced very broadly. I believe it to have been "vont," lengthened perhaps nearly to "vaunt," and the liquid *a* somewhat more liquidated, so as to sound nearly like "vault." I will give my reasons.

Every one who is acquainted with the west of England, knows that the *f* is by the natives of that district constantly softened into a *v*. This is most remarkably the case in Somersetshire. In that county you might hear the following dialogue:

"How many vowels haz 'ee got? Vive.

"Where did 'ee vetch um vrom? Vather's.

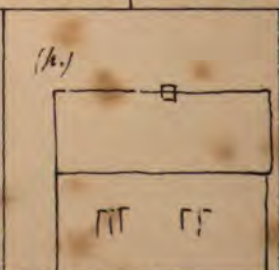
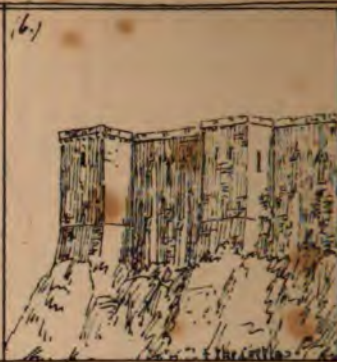
"What do 'ee want vor um? Vour and vourpence a couple."

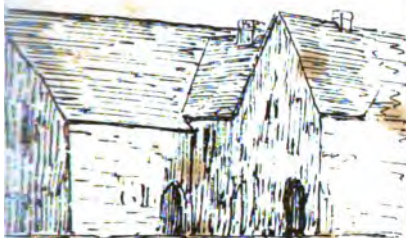
Now this peculiarity extends into Cornwall, though not to the same degree: and I have often heard it in the case of this very word "font." The word thus becomes "vont," or, if it be lengthened, "vaunt;" though, from my experience, I should rather say it was "vant," pronounced as the insect, "ant."

But supposing it to be "vaunt," or something approaching to that, we have then only got to further liquidate the *a*, to make it into what might appear to be "vault."

Now the Cornish people have a habit, in one marked instance at least (I cannot at present call to mind more than one), of melting an *a* into *l*. For evening, they always say eveling.

Whether these considerations will sufficiently account for the cor-





Ordinary treatment:

(1.)



More correct treatment of the same Plan.



an old house.

(2.)



Incorrect treatment of a school & cottage.



correct treatment:

(1.)



correct treatment:



composed treatment of a larger school:

(2.)



more distinctive treatment.

Sketches to illustrate a paper on "Some of the points and causes of failure in modern design" read before the annual meeting of the Ecclesiological (Latins and Carmel) Society May: 1851:



HIGH SCREENS.

To the Editor of the Ecclesiologist.

SIR,—It may be interesting to some of your readers to know that high chancel screens of late date extended even to our colonies. A drawing has been sent me of one in Christ Church, Devonshire Island, Bermuda. It is constructed of close boarding at bottom. Upon this stand some rather heavy balusters, bracketed at top, and supporting a frieze of fleur-de-lis cut out of inch boarding. Its date must be of the early part or middle of the seventeenth century. I enclose a tracing.

Your faithful servant,

W. W.

A correspondent informs us that the following excellent rules have been lately adopted by the Diocesan Church Building Society for the Archdeaconry of Northampton, and are recommended for adoption by other church building societies. "*New rules*—1. That no aid be granted towards the erection of a gallery or galleries in any church. 2. That the committee be empowered to make grants towards the substitution of open seats for pews, whensoever, by such changes, either increased accommodation, or a more convenient situation in the church be obtained for the poor."

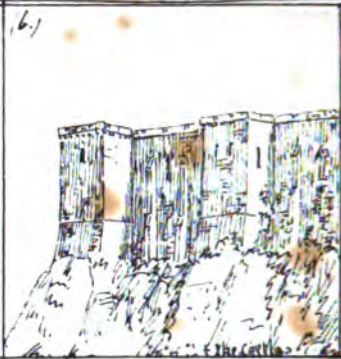
We are afraid that any abuses to which moveable benches in a church are open, are preferable to the evils of fixed seats. Otherwise the plan proposed by our correspondent F. C. H. is a very good one for effecting his purpose.

Idiotes calls our attention to the necessity of enforcing upon our architects the duty of turning the contents of the Great Exhibition to good account for ecclesiastical purposes.

The Coming Conflict, by a layman, does not concern the *Ecclesiologist*.

Received—"Rev. Alex. Watson;" and a Correspondent from Brighton.





Village (Religious domestic)

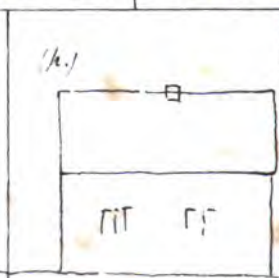
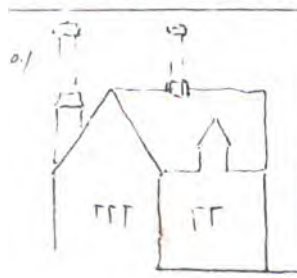
Manor House (Secular domestic)

Transition from Secular to Religious



Monastic

School



Design for a Cottage



Ordinary treatment:



(1.)
+ More correct treatment of the same plan.



in old house:



(1.)
Incorrect treatment of a school & cottage.



+ correct treatment:



(1.)
+ correct treatment:



Confused treatment of a larger school:



(2.)
+ more distinctive treatment.

Sketches to illustrate a paper on "Some of the points and causes of failure in modern design" read before the annual meeting of the Ecclesiological (late Art and Craft) Society May: 1851:





THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXXVI.—OCTOBER, 1851.

(NEW SERIES, NO. L.)

UPON SOME OF THE CAUSES AND POINTS OF FAILURE IN MODERN DESIGN.

A Paper read before the Twelfth Anniversary Meeting of the Ecclesiological late Cambridge Camden Society, on Thursday, May 22, 1851, by
W. WHITE, Esq., Architect.

NOTWITHSTANDING all the attention that architecture has received of late years, and all the progress it has made, it must be confessed that there is still much we have not yet attained to. And though the careful study and imitation or rather adaptation of ancient models has enabled us to make some progress in the way of producing satisfactory buildings, and though we have also, as I trust, imbibed some little of the spirit which pervaded the works of our fathers and enabled them to bring all they undertook to such perfection, yet very much is still wanting; for when we inspect a modern building, how often do we say, "This is not altogether what it ought to be." And then we go on to ask "What is it that is unsatisfactory?" "What is it that gives it its spiritless character?" "What is it that makes it so much less pleasing than the works of former ages?"

Now I often think that these questions may, on some points at least, be more readily answered, and some of our deficiencies better supplied, when certain yet unsettled points have been taken by one person or another as they may happen to strike him, and have been thoroughly sifted and worked out. Not that the mere working it out will of necessity bring the matter to a definite and satisfactory conclusion, but that there *must* be many things which *would* be generally acknowledged and accepted as axioms or fundamental rules to work upon in such a matter as architectural design, if they could but be arranged and proved by argument and illustration; as for instance (if indeed here proof be wanted the strength and durability as well as beauty of high-pitched roofs; or the comfort both in appearance and reality afforded by thick walls of any material; or again, the turning to advantage in design

some of our modern inventions of science, so far as they are in themselves really good. And I trust we may by degrees obtain some basis of definite principles and fixed rules to work upon, instead of every man having to work out for himself every point of fundamental principle; and every step in this way that can be gained is one step more towards the perfection of our art, and will help to spread amongst people a correct architectural taste, and it may be a due appreciation of other forms of beauty also.

It is on these grounds I would claim attention to the present subject of "Some of the causes and points of failure in modern design."

Now there are some points of failure which it might be thought almost superfluous to refer to; but it is necessary to introduce them, or the subject would be incomplete; besides, there may be some persons, especially if they are but beginners in the study of our art who would be glad to be introduced to a few of the first rules of criticism. The points I allude to are briefly these,—that a modern building, though it may contain some good points is at best but very faulty—

1. If any deception, or base imitation, in materials or construction, is discernible.

2. If any of the gables are set out from the face of the wall merely for the sake of making a break.

3. If any point of convenience is sacrificed for the sake of uniformity or apparent effect.

4. If the front wall be of superior workmanship to the sides or even the back of the building.

5. If the chimneys form the prominent feature.

6. If there are any blank windows.

7. If there are very large square windows in a gable; or it is adorned with meagre perforated barge-boards.

After these preliminaries we will proceed at once to such buildings as have some pretensions to correctness of design.

As architecture is the expression of an idea, so is this expression twofold, the one part consisting in the proportion and general outline of a building, the other in the minor parts and details. The one in a properly designed building almost shows at first sight the purposes and use for which it was intended (*a, f*).¹ The other is entirely subordinate and is chiefly instrumental in adding grace, fulness, and harmony to the design. As the character of a building is so much more dependent on outline than on detail, it is outline which ought to claim our best energies and chiefest care; however, I fear it is detail that is snatched at by the multitude as that which characterizes it, and most specimens of "modern gothic" will abundantly prove this; but in reality it is the want of definite expression, or sufficiently distinctive character in outline, that is one great cause of failure in modern design.

In mediæval architecture (and I believe in architecture of all ages) it was not the detail but the outline that gave every building its character. Churches, monasteries, castles, houses, halls, and schools, (*a, f*), different as they were from each other, and even distinguishable as such for miles, all presented nearly the same detail, (*g, l*), excepting that very

¹ The letters refer to the sketches.

costly, elaborate, and rich work was mostly confined to churches, and there is generally an elegance and superiority about church-work which is seldom found in domestic remains, though deep mouldings and traceried windows were common to all. But now, a building is called "either like a church" or "too ecclesiastical," if it happens to have a traceried or even a cusped window, or almost any pointed detail whatever. The cause of this seems to have been the rapid revival of Ecclesiastical Architecture and the tardy pace at which Domestic has followed. This comparative perfection in the revival of Ecclesiastical Architecture leaves all the more to be said on the subject of domestic and religio-domestic, for in churches the points of failure have become so much more subtle, that they cannot be treated of minutely in such a general and cursory consideration of the matter as this paper pretends to. But it is not wonderful that the former should have been the first in the race, for all notions of comfort and convenience have undergone great modifications, and with them both the general arrangement and the detail and finishings of domestic buildings, whilst the church being the same from age to age varies so little in its essential requirements that a revival of churches after ancient models, forcibly and readily approves itself to most men.

Now in treating of points of failure, there is one that will be found to be well deserving of care and notice. We not unfrequently see a good design spoiled by an affectation of originality. Indeed the present age, whilst it is, on the one hand, possessed by a spirit of the most base and servile imitation, is on the other equally addicted to a contrary taste of aping at something out of the common; and I have heard it well observed that variety is now in popular estimation far too apt to take the place of beauty; variety is in itself looked upon as the measure of beauty; and the consequence of this is, that design often runs wild in absurd and unmeaning forms. Seeing then the danger and constant commission of this fault, it will be well carefully to guard against it. Not that I am one who would in any way depreciate originality and striking effects; indeed if good they are amongst our greatest achievements; but they must never be made merely for originality's sake, they must never be *the* object in view in a design, or they will at once become paltry and fantastical; they must be rather the result of a bold but natural treatment of certain data to which we are confined, of facing and surmounting difficulties instead of submitting to or compromising with them.

I must next make a few remarks on another point which has been so well observed upon by my friend Mr. Street in a paper on town churches in the *Ecclesiologist* for last December. It is horizontalism. From fear of this, many a building is deprived of any leading feature at all; for a long line of roof or wall is almost the only way of relieving the otherwise monotonous effect of a *mass* of broken forms: and I have often, again and again, noticed how largely horizontalism enters even into the minor parts as well as the general design in ancient buildings; indeed it is one of the very first things I observed when I began to study the principles of our art. But I was particularly struck by meeting with that interesting paper on the very day on which my attention was

called to the consideration of the same subject in another way. This was by a letter from a brother in Bermuda (who by the way is more of a botanist than architect,) and it came to me with greater force because of all trees of the forest the cedar is my greatest favourite. He says "I cannot agree with W. G. in preferring the spruce to the cedar. I was not prepared to see the latter near so beautiful: it may be partly the association with our old one, but to my mind nothing can be more graceful than the delicate upward-pointing spray: for when I came to study the philosophy of the matter, and see why the cedars give me so much actual delight, I found that the ends of all the boughs curve upwards, while the boughs themselves are horizontal; this gives to my mind that ascending impression which is always said to be the perfection of gothic architecture, and the very reason of its excellence above all other styles: however, I leave that to you to explain. I know I do feel elevated by a good cedar tree, whatever be the cause."

We now come to more definite points of failure. Most of these arise merely from inconsistencies of one kind or another, whether in arrangement, construction, material, or detail, some of which I will enumerate. 1. The fact of having a very large building involves the necessity of having every part handsomely and carefully finished, or it must look mean. This is one cause which renders a factory or a union workhouse so unsightly. Another good illustration is the adoption of the First-Pointed style of architecture for large or town churches, as has been so often done, from fancying it must be cheap. It is true that the majority of our ancient small country churches of this style are plain and perhaps comparatively inexpensive; but to carry it out on a large scale with its massive walls and deep mouldings, renders it in reality one of the most expensive.

2. It is on the other hand equally inconsistent in a small ordinary building to employ peculiarly expensive work or materials. Its effect is quite that of being out of its element—it is aiming at something beyond its proper position.

3. But it is also a great and common fault to employ fine work and expensive materials for some things, whilst poor and mean are used in other parts. It should be as nearly a uniform whole as it is possible to obtain. Again, if it is a country for bricks and tiles, slate ought not to be introduced for the roofs; the coldness of colour on the roof, contrasted with the warmth of the walls is offensive, and inharmonious with the surrounding scenery. In a district where there is nothing but rough or slaty stone, there should be no introduction of cut stone, but in very small quantities, unless it be for an expensive and highly finished building; much less should there be any imitation of cut stone. As another instance I would observe that sash windows and large panes of glass are inconsistent for cottages or small houses.

4. Again as far as practicable, the larger rooms should be upstairs and the smaller ones on the ground floor, or it is at once an offence against the principles of construction; for the floors burdened by the additional partitions must press heavily upon the walls beneath, besides which the partitions must be thin, and the building consequently noisy and rickety. Whereas by an arrangement of small rooms below,

and large ones above, great strength in construction will be gained, and effect as well.

5. Would time permit, a good deal might be said of another common fault, having rooms too high in proportion to the size and quality of the house. I know this is often done to give it an air of dignity; whereas it only gives it an air of pretension, and thus consistency again shows itself of more value than dignity alone, (compare *m* and *n*).

6. As also of a fault still more common—the having windows high (*m*) instead of broad (*n*) in an ordinary house, offending against the rules of use, convenience, and comfort.

7. But perhaps one reason why modern buildings in mediæval styles have not been satisfactory is, that they have been much too servile imitations of ancient models, without regard to our altered habits and our many scientific acquirements. They are too much like pretty models of something old. We shall look in vain for spirit and life till we have produced such developments as shall approve themselves for their simplicity, comfort, and utility.

It is true that in this respect there must be great difficulties to contend with, nor is it reasonable to suppose all people will be alike satisfied; but until something more in that direction is done than has been yet accomplished, the vast majority of houses will be run up after the present miserable and intensely ugly fashion. Nevertheless, I am convinced we must adhere as closely as ever to the *principles* of design which directed the architects of the 13th and 14th centuries, if we would have strength, durability, convenience, comfort, or beauty, or would adorn our land with buildings at all suited to our climate and scenery.

I will now classify some of the buildings, and illustrate the failings that they severally present. And so doing it will be well to begin with the inferior order and thus go on to the superior.

1. Small buildings.
2. Ordinary dwelling-houses.
3. Schools and public buildings.
4. Collegiate and monastic buildings.
5. Churches.

I. In small buildings, cottages of all sorts, porter's and gardener's lodges, &c. the outline is generally too much broken up into several gables and other small forms (*o*). They are laden with chimney shafts towering above the ridge to a fifth or fourth part of the whole height of the building. The windows, which ought to be broad and low, are generally made square or high. But in truth a simple building of only two or three rooms, will admit only the most simple and unpretending treatment, without becoming offensive. A *small* building broken up into many parts is so easily measurable by the eye, (*o* and *p*) that it becomes diminutive by mere contrast with its detail; whereas a large building by the same process becomes as it were larger by showing into how many parts its length (or other dimensions) is capable of being divided. A cottage will seldom bear more than a single ridged roof, with perhaps a shed at the back or one end, and a dormered window, if *necessary*, and *where* it is really wanted,—and a low porch,

(not a high one). But if a building were thus designed with due regard to simplicity, there is no reason to fear its not being sufficiently ornamental for a park or a garden, for it would bear a considerable amount of ornament and enrichment without danger; and even debarred of these, with an outline properly managed and the work well done, it would have all the effect that could be desired. Besides, the majority of such buildings (i.e. lodges and the like) offend against true principles, by the contrast their highly ornamental exteriors present, when compared with the meanness of the internal fittings and the people who inhabit them.

II. Buildings of a larger size, including every description of ordinary dwelling-house. Though in these buildings the same faults are sometimes conspicuous in the *needless* multiplicity of gables, they more frequently arise from the want of proper connection between the external elevations and the plan of general internal arrangement. The smaller rooms and subordinate offices are so often made to hold the same place in dignity, with the larger and more important. Thus pantries and closets are, as it were, cut out of what would otherwise be a large square room like one of the others (*q*), and so they are formed four or five feet wide, and perhaps ten or eleven feet high, to the perceptible waste of good and valuable space; the upper part being comparatively useless. But you may say—how does this affect the exterior? I say the eye (perhaps unconsciously, yet indeed most assuredly) measures the spaces left, and the positions of the various partition walls and heights of the rooms, by the sizes and positions of the windows; and if the impression given, is that all the rooms are about equal in size and dignity, the house must of necessity be sadly deficient in that irregularity of outline, and that combination of leading with subordinate features which is necessary to give it “character.” Not that every building *must* have irregularity to give it character, but a house must; because a house is a building that of undeviating necessity consists of so many different kinds of apartments, and it ought to be almost distinguishable from the exterior that each has its proper office and position (*s*).

But there is another fault very prevalent. It is making the block plan of the house too nearly in the form of a solid square. This is often done from the false notion of its being more convenient, spacious, and generally comfortable. Or again, because it is said to be cheaper, because an equal quantity of external wall will inclose a larger area in a square than in any other rectangular figure; and this notion has become more general because so many *cheap* houses have been built of this plan; not durable but cheap houses with flimsy walls, noisy partitions, and low pitched undurable roofs. But if a man must have a *cheap* house, he may still have it as convenient and as spacious in a proper form as an improper one.

III. In schools and public buildings the want of definite distinctive character and expression is the fault most prevalent; but this is especially the case when any dwelling is attached, or a subordinate office of any kind. For instance, a school often looks as if it were merely a room attached to a house (*t*), instead of the school being the chief feature (*u, v*), which it was necessary to furnish with a master's residence.

Another looks like a confused mass of building in which no evident feature can be distinguished at all (*w*). The school should be the main object, the house and offices entirely subordinate both in size and detail (*x*). Cases, however, may be excepted of small *country* schools of simple and unpretending character.

But again, as each chief or main portion of a group of buildings ought in itself to form a distinctive feature, so it is always to me unpleasing, and I believe incorrect in principle, to have a boys' and a girls' school-room of like form and equal size at right angles to each other with intersecting roofs; though this treatment has received the sanction of such high authority and has been so often adopted.

They should be placed side by side, or end to end, or corner to corner, or altogether detached as the case may be according to convenience, or if at right angles to each other they should be kept as distinct as possible; but treated in the way I have been objecting to, they are apt to present a confusedness of idea and expression, which is unpleasing and unmeaning, and would not be improper for the intersection of two roofs of a house where there is nothing distinctive in the arrangement. But it is not fit for two separate rooms, even though they may be required to throw into one, for in this case it ought to be more like one large room to be divided up into two afterwards.

Again, it always strikes me that the want of distinctive features is the great failing in the Houses of Parliament. The three houses of assembly, (for the lords, commons, and convocation, centred in the royal head, are the three estates of the realm,—not as is so often said, the queen, lords, and commons) the three houses of assembly should have been the chief objects; *they* should have been evidently the “houses of parliament,” and the committee-rooms and offices should all have been subordinate.

Instead whereof, these make the leading feature, those are almost thrust out of sight, and certainly not at all distinguishable from the river side.

What a striking contrast with the picturesque group across the water—Lambeth Palace! It is true Lambeth Palace will not bear any close inspection, but how good is its outline, what evident tokens it shows of every part holding its proper position and performing its proper office.

IV. We come now to collegiate and monastic buildings. Unfortunately we have not at present many opportunities of criticizing buildings of this class at all. I should therefore be almost inclined to pass it by without remark, but that it would leave a gap unfilled, and there are one or two points in this most important class of buildings it may be worth while to touch upon. I think it will be quite superfluous to say anything here, either about the college of S. Augustine's, at Canterbury, or the Taylor Buildings at Oxford. It will be needless too to dwell upon the minor repairs and restorations of buildings in the last-mentioned city, which from age and decay are continually necessary, for they partake too strongly of the character of the work of the last two centuries. Indeed the spirit of restoration and imitation seem so deeply rooted in this age that (excepting in the erection of new

buildings) people are afraid of remodelling bad or even imperfect work for fear of spoiling its character.

However, from what we see of failure in other classes of building, there is too much reason to fear the same faults would generally pervade buildings of this class also. But the point of failure to which I wished particularly to allude, as most to be feared here, is the want of an air of repose. No treatment of a design would in any way compensate for this deficiency. An air of repose and quietude is one of the greatest essentials to a collegiate or a monastic establishment, a freedom from that air of worldliness and pretension which now seems to characterize all the ordinary dwellings of the world at large.

V. We now come to churches. As I have already said there is not so much that can be brought forward with reference to the failure of design in churches, in a general and cursory survey like this; but the same *principles* will apply to them equally with all other classes of buildings, though the treatment of the subject must be different. I say, the same principles will apply to them. For, as the suitability of a building to its uses, and its having due regard to propriety and convenience of arrangement as well as strength and durability of construction, will in itself give the desired character in an ordinary building,—so is this especially the case in churches. But it is not so easy to discover what are the requirements of a church, as of an ordinary dwelling; seeing that in churches there are so many deep and hidden meanings and expressions in every part, which require to be borne out and developed.

However, on one account, churches may perhaps not be so liable to failure in the general outline, as in carrying out the design, harmonizing its parts and treating of all its ornamental or constructive detail, with the proportion of the details themselves and their relative proportion to the whole structure; for churches are for the most part of an acknowledged form, and we are surrounded with perfect models of proportion and beauty in the shells of our ancient churches.

But all this would give ample scope for far deeper and more elaborate discussion, though I fear even with this it would be difficult at present to lay down *many* definite rules. We can often see that a thing is unsatisfactory, without being able to discover *what* its faults are. However, we can perceive something of what must be the *causes* of failure in modern churches. Now we often find churches greatly wanting in character and religious effect, and this, even when there has been little or no limitation of expense, but in such cases as these we know what the causes of failure must be.

1. The lack of the scientific or mechanical knowledge necessary for carrying out such a work, or

2. Of proper acquaintance with existing ancient models—or,

3. And indeed what is in the present day perhaps one of the chief causes, the want of proper regard for ritual and symbolism. For ritual and symbolism are in churches, what the suitability of a building to its application and uses is in other classes of design. And any one who does not or cannot appreciate the correct celebration of our liturgy and divine offices, cannot either be expected to provide so well for

their efficiency or furnish a worthy and suitable receptacle for their use. And it is often observable of men that have little or no sense of ritual and symbolism—how easily they are satisfied with anything that has any pretensions to correctness of design.

However, there are also many cases where the limitation of means is so great as to throw difficulties in the way of carrying out the work with due regard to correct design. But in these there is a failure additional to those I have just enumerated,—caused by an improper treatment of the necessities of the case. No man ought to be obliged to say, I must leave out this plinth and that string, because means are so limited. The church, if it *must* go without, ought to be such as not of necessity to require them, for ancient precedent shows that there is no necessity for such decorations in all cases. When the means are very limited we generally see now an attempt to treat the design in the same way and to follow the same type, as if the means were unlimited; and the effect produced is that of meanness and poverty; whereas the whole should be made of a more lowly type and every part treated proportionately in a different manner. This is the only way by which a pleasing and religious effect can be produced under such circumstances; and all such lowly churches ought to have a mode of treatment proper to themselves. This treatment must be based rather upon the principles of breadth and depth than of length and height; and this not confined to the outline alone, but extending to the detail also. Effect must be given by masses and breadth of surface and not by height of detail or multiplication of parts as would be the case in buildings of a loftier type. This is a point which I have particularly considered of late, but I fear to detain you any longer now; suffice it to say, that the chief cause of failure in this appears to be, the aiming at too much,—endeavouring to produce an imposing outline, without sufficiently bearing in mind the necessity of making outline and detail harmonious and consistent throughout; but it is this only that will enable us to carry out in any way those three chief essentials of a sacred building,—religion, consistency, and truth.

NOTICE OF AN OLD NORSE RUNIC FONT, OF THE ELEVENTH CENTURY, LATELY THE PROPERTY OF THE BRITISH MUSEUM.

IN the district called *Inlands Nordre Härad*, some miles north of the once rich and populous town of *Kongelf*, formerly *Kongahäll*, which lies considerably north of the modern town of *Götheborg* (*Gottenburg*) in *Bohuslän*, that province of Sweden which adjoins Norway on the west coast,—is the “*Socken*,” or parish of *Norum*, formerly *Norheim*. In this parish, up to the year 1847, there existed a very ancient church of stone, said by tradition to have been built by the Norwegian king

and martyr SAINT OLOF, who fell in the battle of Sticklastad, anno 1030.

For a short period previous to this year and occasionally afterwards, namely from 866 to 971, from 1000 to 1019, and from 1523 to 1532, Bohuslän had been a Swedish fief or province. In 1658 it became so once more, and has since remained in the hands of Sweden. But otherwise, and in a general view, it was a part of Norway from the time of Harald the fair-haired up to 1658, and its language and civilization were in common with the rest of the Norwegian provinces. Consequently it shared the fate of the other districts when the hard-handed Norwegian kings OLOF TRYGVASON and OLOF HARALDSON (St. Olof) commenced their crusades against heathendom. In 995 its inhabitants were compelled by Olof Trygvason to submit to Christian Baptism, and again by Olof Haraldson in 1019—20. This was principally effected by fire and sword; but more peaceful motives were not wanting, especially the preaching and teaching of some of that enthusiastic band of English missionaries, who about this time in such numbers left their own country for this pious work, and to whose labours—often crowned by a martyr-death—Denmark, Norway, and Sweden principally owed all the countless blessings of conversion to Christianity and admission into the great brotherhood of civilized Europe. The English Apostle more immediately connected with the period now under consideration—the end of the 10th and beginning of the 11th century—was a high ecclesiastic from York named SAINT SIGURD,¹ but in Sweden called SAINT SIGFRID, who long attended the Norwegian Monarch SAINT OLOF, and by whose efforts after that hero's fall the Swedish king, OLOF SKÖTKONUNG, and numbers of his subjects, afterwards received the faith in Sweden.

These few remarks will be sufficient to remind those of our readers who may be unaware of the circumstances, of the near connection between the English and the northern Churches. With the various English missionaries and bishops who penetrated these northern countries, followed in most cases those ecclesiastical terms, ornaments, ritual peculiarities, church ornaments, church artificers, and necessary materials for church building and public worship, so necessary in a half-converted and half-barbarous land. That this was so, we know, not only by analogy but by express statements and tradition, and by all that is left of the antiquities of those times, which derive their best illustration from the similar features of the Anglo-Saxon Church.

We have therefore little doubt that all the more elaborate church furniture of every Scandinavian Catholic Temple in the 11th century, and consequently the *Old Font* now about to be described, was probably executed by Anglo-Saxon artists, or at least after an Anglo-Saxon model. In this case, it cannot but throw light on the ruder periods of

¹ Episcopus aulicus regis Olavi, quem ab Anglia secum advexerat, dictus est Sigurdus, cognomine Potens, vir sapiens, benevolus, et insignis clericus."—*Hist. Olavi Tryggvii Filii, ex vet. serm. lat. red. Sv. Egilssonii*. (Part I. Hafniæ, 1828. 8vo. Cap. 107, p. 257.)—The later old Swedish traditionary legend states him to have been an Archbishop of York,—in this case of course only consecrated "in partibus infidelium" as a missionary.

English font-lore. All the oldest fonts now existing in Great Britain are, with perhaps one or two exceptions,¹ Anglo-Norman. One that goes back to the old English period must therefore highly interest the archæologist in general, and especially the ecclesiologist.

But to return to *Norw.* The old church there underwent from time to time successive alterations and barbarisations, losing more and more of its distinctive character. Among other changes, the old font was cast out of the church, and lay for upwards of a century, or perhaps much longer, exposed to all weathers and all treatment in the open churchyard. At last, about four years ago, it was rescued from entire destruction by the efforts of a Swedish clergyman of antiquarian propensities who, in 1847, bought it as a curiosity, and transported it to his own home. He afterwards found it needful to dispose of it, but could meet with no success, either at the hands of the official museum of antiquities in Stockholm, or among those of his own countrymen, and others, to whom he applied. As I was not unacquainted with these circumstances, was anxious that the holy vessel should be rescued from further desecration, perhaps destruction, and was of opinion that it was particularly valuable as illustrating our own earliest church memorials,—I decided, my own means being too scanty to do any thing effectual, to make an effort among my countrymen in Stockholm to secure it as a gift to our National Museum. I accordingly drew up a short statement and proposal, and had the honour of waiting on Mr. Gordon (now in England, then the Queen's Chargé d'Affaires at Stockholm,) the several merchants and other British settlers in the Swedish capital, by whom I was received with great kindness. In a few days my task was completed, the sum required (about £10 sterling) was raised, and the font was handed over to Mr. Gordon for presentation in our united names to the British Museum, as a contribution to the study of our middle-age antiquities, and a memorial of the good feeling and national energy which follow the English race in every clime.

But alas! we had reckoned without our host. The font lately so despised as to be refused at a couple of sovereigns, was now cheap at ten. The guardian of the Swedish Museum, who had neglected securing it for that collection for four years—during which period it was offered to various Swedes, more than one foreigner (it was at one time on the point of being sent to Berlin) and a Jew, who was actually in treaty for it when it was purchased by the English residents—now suddenly became aware that in England it would not be neglected, and might lead to some accusation of official remissness. *After* the conclusion of the purchase he therefore interfered, requested the subscribers to sell it to him, which they very properly refused, caused a police order to be issued, forbidding its removal, trumped up an absurd claim upon it as government property, which it had ceased to be four years before,

¹ The only one we have met with is, the Runic font at Bridekirk, whose inscription is given at the bottom of Tabula II. in *Hickes' Thesaurus* (article, Icelandic Grammar.) The last and best explanation of this monument is given by KEMBLE, in his dissertation on Anglo-Saxon Runes in "Archæologia," Vol. XXVIII. p. 347, &c. I hope some British antiquarian will furnish us with a new and exact transcript from the stone itself—if it still exist.

when first sold (whether properly or improperly was their own affair) by the parish authorities, and caused the subscribers so much annoyance, that they—during my own and Mr. Gordon's absence in England—were fairly worried out of their own property, and at last generously made a gift of the font to the Swedish Museum:—an uncommon instance of *ex post facto* intrigue defeating legal efforts and screening guilty officials, if guilt there had been. In the meantime we may hope that Christian antiquities in Sweden (for this is only one instance out of a thousand) will henceforth meet with more favourable treatment, and that this unfortunate font may thus be the unwitting cause of a great improvement in the views and arrangements of Swedish private and official antiquarians. The time, trouble and money which the English subscribers thus contributed, will then not have been given in vain.

The font now introduced is square-hewn, both inside and out, which appears to have been the shape of the oldest fonts in the north. Afterwards came the many-sided, and still later the round. It is of fine grained stone, and consists only of the bowl, it having been torn bodily from the base during the laudable efforts made to disencumber the church of it. It has consequently no bottom, but is otherwise in comparatively good preservation. Its size is as follows:—

Outside length of each side at top, 20 to 21 inches.

Inside 14 — 15 "

Average bottom, 9 — 10 "

" thickness of each side . . . 2½ "

" depth outside . . . 13½ "

A rim has been cut for the lid, but of what material this may have been, it is now impossible to say.

The four sides of the font are sculptured in the way, and with the emblems, to be expected from a Runic monument of this antiquity, the style being grounded on the usual northern serpent ornament. The principal front, which may be called *a*, contains the Runic inscription; that to the right, *b*, two crosses; the next, *c*, a floral serpent ornament; and that to the left, *d*, the famous northern ornament commonly called the true love knot (in Swedish the "*val-knut*.") Or, more in detail:—

Side a, the front;

At the top the Runic inscription, as follows:

ᚠᚢᚦᚢ ᚢᚦᚱᚢᚠᚢ ᚦᚢᚦᚢᚦᚢ

The first nine runes are not difficult to decipher. They are: SVAN GARDI¹ = SVEN GAR'D (Sven made it.)

The last five runes it is in vain to guess at. Perhaps they have been added to fill up the vacant space. Two or three other Runic inscriptions have been found with similar apparently meaningless and monotonous runes added, and no satisfactory explanation has yet been given of them. That they contain the date is highly improbable.

¹ The *n* in this word should have a stroke through the stem.

Below is an ornament representing an upright human figure, treading upon a serpent; to the right and left are four other "lordly worms," on each side two, endeavouring to sting the figure to death, but apparently to no purpose. This representation appears to symbolise holy Church, or the Christian man, attacked by the powers of evil; but as long as CHRIST is with them, in vain!

Side b, to the right;

Two crosses, each under a round arch, clearly cut, and in high preservation.

Side c, the back;

A rich floral Runic worm ornament, to be understood only by a correct engraving, which we hope will some time appear.

Side d, to the left;

A finely carved true love knot, perhaps used here as emblematic of unity.

This font is mentioned in the following Swedish works:—

1. *J. Oedman*. Chorographia Bahusiensis, Thet är Bahus-Läns beskriufing. 8vo. Stockholm, 1746, p. 180.

2. *N. H. Sjöborg*. Inledning till kännedom af fädernes-landets Antiquiteter. 8vo. Stockholm, 1797, p. 153. With a coarse engraving of the font.

3. *J. G. Liljegren*. Svenskt Diplomatarium. Vol. II. pars 1. 4to. Stockholm, 1834, p. 94 (No. 1976) of the Appendix entitled "Monumenta Runica," which last work is also printed separately, in small 8vo.

4. *A. E. Holmberg*. Bohuslänns Historia och Beskrifning. 8vo. Uddevalla, 1845, (Vol. III. p. 301.)

About a dozen other Runic fonts remain throughout Scandinavia (see *Liljegren*, l. c.) one in Denmark, one in Norway, and the rest in Sweden; but most of these are of a far later date than that now described, which bears every mark of being the work of the 11th century, even though the tradition of the church to which it belonged having been built by S. Olof of Norway (and for which of course no direct proof can be advanced,) should not be accepted by sceptical critics.

In Great Britain I am not aware of the existence of any native Runic font, unless the one mentioned above at Bridekirk should still remain.

GEORGE STEPHENS.

Copenhagen.

ROODSCREENS IN HOLLAND.

THERE is a good deal to admire in the present condition and arrangement of Dutch churches. They form a curious and (in their way) edifying contrast to those of the Scotch Establishment on the one hand, and to those of Lutheran communities on the other. The few old churches of Scotland are, with one or two exceptions, as everybody knows, filthy, ruinous, and in all respects abominable to a

degree that would be disgraceful to the temples of barbarians. Lutheran churches, on the contrary, with their crucifixes and images, their lights and pictures, their chants and introits,—in some cases their chasubles and albs,—are a fearful sham. They bear about the same resemblance to Catholicity that a corpse, excited by galvanism, does to a living body. But the Dutch Establishment steers clear, in a very remarkable manner, of filth and sham. The churches are, for the most part admirably kept up; and the arrangement is very real. The Dutchman's sacraments are preaching and hymn singing. He lavishes, therefore, his thousands on his pulpits, and his tens of thousands on his organ-lofts. Marbles of every degree of richness, gilt capitals, brazen balustrades, bases inlaid with different colours,—none of these he thinks too good for what he esteems. He does not profess to believe in the true doctrine of the Blessed Eucharist, and then celebrate it on a kitchen-table. No; he boldly denies the faith, and as boldly abolishes the altar: his heresy is consistent and real.

There is one point, however, in which there is, in most Dutch churches, a great want of reality; we mean the choir. This is usually kept up, with the single exception of the destruction of the altar, as it was. Frequently very much elevated above the aisles and presbytery, furnished with stalls and subsellæ, defended by a noble roodscreen, it presents a most imposing appearance, especially if it should so happen that a canopied high-tomb takes the place of, and may to the fancy at a distance represent, the altar. Nay, such a passion have the Dutch for this particular sham, that, in cases where the roodscreen has been destroyed, they will, at great expense, erect a modern one; and in cases where the choir lies absolutely open, without the slightest separation, to its aisles, the screen will be kept locked.

We will now proceed to give some details of a few of these screens. Passing over modern instances,—such as S. Mary, DORT, where it is of brass, and of Egyptian character; S. Laurence, ROTTERDAM, where it is of brass and marble; S. James, THE HAGUE, and the Nieuwe Kerk, DELFT, where it is of iron,—we will come to the famous cathedral church of S. BAVON, HAARLEM,—a building, we may remark, about the size of Amiens cathedral. Here the substructure is of wood, and has nine panels on each side the doors. These are enriched with monkeys, and other grotesque figures, carrying shields. Five excessively rich wooden monials,—one in the centre of the doors, the others at each end of the north and south portions of the screen,—run up, and support the framework of the whole. The four latter are buttressed,—two by couchant lions, two by opossums (the artist has supplied the pouches of the latter with buckles and straps). Above this basement is brass work, (seventeen lights on each side the doors, and two in each door,) the most delicate and exquisite that can possibly be conceived.

προβλήτος ἔλιξ πολύκεστος ἀκάνθης
ὅγρὰ διεπύξων ἀνελλίσσεται, δεσμὸς δαλτήτης,
χρῶσεος, ἱμερόβεις, ἀκίδα τρηχέϊαν ἐλίσσων.

The roodbeam is simpler, but has a very rich brazen cresting, flanked at each end by a dog in the same material. This screen is not dated,

though various parts of the church are—1400 (?), 1455, 1484, 1530, 1532. The last comes nearest to that of the erection of this most noble structure.

The *Nieuwe Kerk*, (SS. Mary and Catherine,) AMSTERDAM, has a screen which, though of post-Reformation date,—the *Batavia Sacra* seems to imply that it was erected after 1645,—is, in its way, very fine. The substructure is here of marble; the upper part of brass, and the cresting (in the centre are the national arms) very rich. The bed moulding of the cornice has curious brass dentils. There are two sets of doors, one on each side, and no central passage. Nor is this a post-Reformation arrangement, as it is found in Dutch screens of unsuspected antiquity. The doors are of solid brass, and so heavy, that it requires a strong man to open the half one. The cost of this erection must have been enormous.

S. Laurence, ALKMAAR. This screen is of wood, and is remarkable for having its door not in the centre. There are two divisions, of ten lights each, to the north; one such division to the south. The tracery is elaborate, but thick; the cresting and pinnacles of the roodbeam and its monial-shafts most exquisite.

S. Peter, LEYDEN, has one of the most curious screens in Holland. The substructure is wood, the superstructure brass. Here also are two sets of doors. The spaces north and south of these have nine monials, the doors themselves six, and the interspace four. The wooden paneling is worked in very large quatrefoils. The brass foliations are as rich and exquisite as in the other examples.

The abbey church of S. Adalbert, EGMONT, had, till its almost total destruction in 1572, one of the finest roodcreens. It seems to have been of marble, with marble arches (perhaps something of the arrangement of S. Ninian's, at Perth); the superstructure of brass, with elegant foliations.

But the glory of Dutch roodcreens was undoubtedly that of the metropolitical church of S. Martin, UTRECHT. This church, (which even now, when the nave has been destroyed by a whirlwind, and the choir is consequently cut up by rising seats like a lecture-room, is nothing "less than archangel ruined,") must have been one of the very finest in Europe, and worthy to be the See of S. Willibrord and S. Frederic, S. Alfric and S. Ansfrid. By all accounts, the roodscreen and its roodloft must have been of the very choicest work; and the rituals of Utrecht fully bear this out.

All Dutch roodcreens may be summed up, as to their materials, into three heads:—wood, wood and brass, marble and brass. It would be a curious speculation why brass was so largely used. Perhaps the difficulty of procuring either stone or wood is the true cause. From Romanesque to revived Pagan, many of the best churches were built in brick; and the small, red, brick-like stones of which many others are composed, are not at all adapted for carving. Indeed, where brick monials and foliations are so common, we cannot expect stone screens. Hence, too, the brass and copper fonts that occur:—that at S. Walburga, ZUTPHEN, is an excellent example. Other metal work is usually very excellent, as the crane for the font-cover in SS. Antony and Elizabeth,

HOOGHSTRAATEN, (South Brabant); the effigies in S. —, BREDA, and S. Stephen, NYMEGEN; the corona at ZUTPHEN, &c.

In the village churches, however, where the screens have almost universally been destroyed, they would seem usually to have been of wood. There is a debased example at S. Boniface, RYSWIJK; and there *was* a very elegant one at S. —, CASTRICUM.

But it is not here we are to look for anything very remarkable: whereas the screens which such churches as those we have mentioned have, and which formerly existed in such churches as S. John, BOIS-LE-DUC; S. Cyriac, HOORN; S. —, MIDDELBURG; S. —, MEDEMBLICK; S. Pancras, ENKHUIZEN; may be considered some of the finest examples of their kind that ever existed.

"SINGING OR SAYING."

THE following passage from a most unsuspected authority, Ferdinand Wolf, in his work *Ueber die Lais, Sequenzen, und Leiche*, is valuable testimony in our favour. It occurs at p. 49.

"So beweisen diess, ausser den bereits angeführten, folgende Stellen der Trouvères, wobei ich jedoch bemerken muss, dass wenn *dire* allein (d. h. nicht in Verbindung mit *chanter*, oder dem entgegengesetzt mit *conter* und *lire*) für den Vortrag gebraucht wird, dieses, so wie das griechische λέγειν, das lateinische *dicere*, und das alt- und mittelhochdeutsche *sagen*, bald singen und sagen, bald nur sagen (d. i. recitieren, erzählen) bedienten könne—

Et si estoit si affaitiez
De *dire* lais et noviax sons
Et rotruhenges et chançons.—BARBAZAN. iii. 117.

Ainsi *dit* Orpheus son lais :
Les âmes du triste palais
Pour la *douçour* du son plorerent.—BOREL. Dict. s.v. *Lais*."

In his illustrations, (p. 234,) Wolf supplies us with a number of additional examples. After referring to Fischer's Anacreon, p. 4, Broukhusius in Tibull. II. i. 54, Heydler, Ueber das Wesen der Christl. Kirchenlieder, p. 13, and other writers, he quotes these instances:

S'en doi bien *dire* chançonette.—BARBAZAN. ii. 372.

Dire chansons par melodie—DE LA RUE, iii. 299.

De tel barnage doit-on *dire* chanson.—*Rom. d'Amile et d'Amis*, in *Chanson de Roland*, p. 29.

Et pour l'amour qu'il ot a li,
Dist en haut ce motet joli.—*Roman. de Rénald*. iv. *Renart le Nouvel*. 408.

A cascun mès et entremés
Fu *dite* cançons u rondés.—Id. p. 422.

From this it appears that, in the language of the *Fabliaux*, (which,

as Wolf shows, was also that of the Mediæval Church,) to *say*, when taken by itself, commonly meant to *sing*: when taken in connection with to *sing*, it meant to *recite*,—which, as every one knows, was done on the monotone.

CHAMBERLAIN'S THEORY OF CHRISTIAN WORSHIP.

THIS is the title of a small volume of sermons, lately published by Mr. Masters, by the Rev. T. Chamberlain, of Christchurch, Oxford. The subjects of some of the sermons will show how important and well-timed is the publication. The sermons discuss, among other things, "The Ritual of Heaven," "Zeal for God's House," and "The Daily Sacrifice": and they are peculiarly valuable in that they enter so fully into that *Theory* of Christian worship, of which ecclesiology is nothing else than the practical exhibition, and without which no material ecclesiological perfection would be worth a moment's consideration. It is merely ignorance and prejudice that hinder so many well-disposed persons from following the dictates of their own common sense, and religious feelings, in making the house of God and the details of His worship as worthy as our finite powers can make them of Him to whom they are offered. And it has often struck us as surprising, that in the teeth of so much scriptural authority as there is for great magnificence in the externals of Divine worship, Puritanism should have been able to persuade so many people that its own meagre and heartless "theory of Christian worship" was in any way consistent with the will of God, as discoverable in Holy Scripture alone. Mr. Chamberlain's sermons are calculated to diffuse better views on the real theory of worship as revealed in Holy Writ, and we welcome him as a most useful colleague in a most important part of our labours—a part too, in its highest aspects, less suitable for our own pages than for the pulpit.

A few extracts will best illustrate the value of this volume, which will meet (we hope) with extensive circulation in quarters where these truer views, of what Christian worship is, have yet to make good their way.

Our first quotation shall be from Sermon I., "The Ritual of Heaven."

"We now pass on to the consideration of what we gather also from this insight vouchsafed to us, into heavenly things, should be the character of the Church's worship while she is militant here in earth. The material building which we set apart to God's service corresponds of course to that glorious temple in which the Apostle witnessed the throne to be set. And here we have authority certainly for every decoration and adornment which nature or art ever supplies. The same sanction is indeed derived from the richly wrought hangings of the tabernacle, made expressly after 'the pattern showed by God to Moses in the mount,' as well as from that still more magnificent fabric raised subsequently by Solomon under the same Divine guidance. But to both these examples, it might be replied, (as it often has been) that we

live under a different and more spiritual dispensation. But here we have actually the example of heaven revealed to us, and though it be said that the description is figurative and adapted accommodately to our comprehensions; yet figures, my brethren, have a living and real substance which they represent. And here we may learn that the great primary object of Christian worship is not the supply of man's necessities, but the promotion of God's glory; and when we read of the golden candlesticks before the throne, the jasper and the sapphire, and the emerald, and the amethyst, and other precious stones, forming the pavement and the walls of the sanctuary, of the harps and the solemn chant, and the golden vials full of odours, we cannot but believe that it is the will of God that He should, much more in this earthly dispensation, be served by these the creatures of His hand, that He will accept such humble tribute when offered to Him in faith and purity; and that it is a thing according to the constitution of our nature, even in its most sanctified condition, yea, in its very state of glory, to take pleasure in sweet sounds and rich colours, and in all that may gratify the outward sense, when dedicated to Him from whom proceeds all that is fair and beautiful in nature, yea, and the inspirations of art, for such we have the authority of Holy Scripture for declaring art in its highest works to be. The love and use of these things, my brethren, is not carnal but spiritual, not a conceit or fancy of man, but scriptural and divine in its authority and warrant; and he who would plead now for a mean sanctuary, when better can be had, or for a bare and scanty ritual in the service of God, would find himself strangely out of place in that heavenly throng who shall stand before the throne of God, singing His praises throughout eternity, and surrounded by everything that can minister to the Creator's glory or the creature's bliss."—pp. 13, 14.

Sermon II., on "Zeal for the Lord's House," is very striking and appropriate, but it does not afford passages very suitable for citation, and does not admit of abridgment. The eighth sermon on "The Daily Sacrifice," is equally excellent, and we must borrow two passages.

"It is truly surprising to hear the mistakes, whether intentional or not, I do not pretend to say, which get abroad concerning the duty and object of public worship. Some seem to think it a thing that depends on custom, good and useful at one age of the world, but unnecessary at another; or at least, a thing whose frequency may safely be determined by prevailing custom or fashion. Some make their own feelings the measure of its value."—p. 98.

"Now I know of no way for putting the matter right, with such as are really willing to be guided into the truth, than to set before you the view which the text involves. There is no scarcity of arguments by which to enforce the great moral obligation of publicly worshipping God in the sanctuary. We might dwell on its reasonableness; on its expediency; on the efficacy of united prayer; on its general influence on the temper of our minds; above all, on the command given: 'not to forsake the assembling of ourselves together,' and on the prophetic declaration, that under the gospel dispensation, God's House should be called 'The House of Prayer;' and that the highest act of Christian worship is significantly called a 'Communion.' On these and other similar arguments it would be easy to dwell. But I prefer confining your view at present to the prophecy before us, which as has been now partly shown, represents the public offering of prayer and praise by the Christian Church as the appointed substitute for the Levitical sacrifices of the law. The truth of the view is confirmed by many other passages of holy writ."—p. 99.

And after a careful argument on this point, Mr. Chamberlain draws the conclusion, which he enforces eloquently and at length:—

"The great principal end of the public services of evangelical religion is, the glory of ALMIGHTY GOD,—an end which cannot be answered to the same degree by any other means whatever. We may and must pray by ourselves and in our families. We may and must, they who are able, read the word of GOD in our houses; and we shall do well to employ ourselves also, when time allows, in reading other good books. But these are not substitutes for public worship; because, as I said before, neither edification nor the making known of our wants to GOD are the primary ends of public worship: so that even if they would be answered equally as well, which they cannot, by private and family exercises of devotion; the offering of praise to GOD in the great congregation in the courts of the LORD'S House, in the presence of all His people, as often as we have opportunity, would be none the less necessary. GOD demands it of us. His 'glory,' His honour, require it."—pp. 102, 103.

The other Sermons, of which this volume is composed, are for the most part less directly illustrative of the title; but the same high view of Christian worship is assumed and argued from throughout, and brought to bear on the practical enforcement of the various duties of a religious life. We warmly recommend this volume to the attention of our readers.

ECCLESIOLOGY IN CAMBRIDGE.

It is some time since we noticed the ecclesiological works in progress in our own *incunabula*, the University of Cambridge. But it is with no little gratitude and satisfaction that we can now give a very laudatory account of what has lately been effected. All the restorations that have been undertaken, and they are by no means few or unimportant, seem to have been entrusted to very competent professional guidance. We propose to notice the principal of these *seriatim*.

JESUS COLLEGE CHAPEL deserves to be mentioned first. The works here are, for the present, nearly completed, and the choir itself is finished and in use for divine service. The interior effect of this eastern limb of the cross is most striking; and its solemnity is not a little heightened by the space and dignity of the sanctuary, unimpeded as it is by altar-rails. Our readers will remember that the choir is of considerable length in proportion to its breadth. The western part, greatly improved by the re-opening of the arches on the north side into the rebuilt aisle, is occupied by elaborate stalls; the eastern part forms a presbytery—in which, facing east, stands the ancient litany-desk—and a noble sanctuary. The stone-work has been ably restored, and a large triplet of lancets of similar character to the existing lancets on the north and south sides has been substituted for the wretched Third-Pointed insertion which occupied the east end. The floor is unusually rich in effect, its former black and white marble being used in patterns with encaustic tiles;—a novel, but most successful, combination, which we hope to see extensively imitated. The appearance of "floor-cloth" is thus entirely obviated, and both the marbles and

the tiles are better for the contrast. The roof is of wood, coloured very prettily with monograms of the sacred Name.

The stalls are very interesting; of a florid Third-Pointed character to match some existing fragments which are happily worked up in the restored fabric. They are returned, in a double row on each side, besides a row of subsellæ. The seats are of the miserere pattern; and there is a low panelling above the topmost range. No colour is used upon them; but statuary—such as of kneeling figures, and of Bishop Alcock the founder, and Henry VII. placed over the roodscreen—gives much animation to the design. A much larger number of students had to be accommodated in choir than it would have been necessary to provide for while the chapel of S. Rhadegund was attached to a monastic institution. And much ingenuity has been shown in the manner by which so many seats are found in a comparatively small space, without trenching on the ritual proportions of the choir. The ranges of seats are made to underhang each other as much as possible, and thus much space is gained in respect of breadth, but the device necessitates a greater height than is customary in the banks of stalls. However the effect is undeniably impressive. Over the stalls on the north side, projecting from the newly-built north chancel-aisle is the front of the organ in a very beautiful and appropriate case. The pipes are neither gilt nor coloured, but the expanded triptych-like leaves of the case are painted in pale bright colouring, in a pure and refined style, with angels holding music and legends; and the details of the organ case are partially gilt. We have seldom seen anything more graceful and suitable than the treatment of this organ; which is due, mainly, to Mr. Pugin, next to the unselfish zeal of the generous member of the college who has done so much for this restoration.

The eastern triplet contributes some more colour to the interior, being filled with stained glass by Messrs. Pugin and Hardman. The design is good; comprising a great number of medallions of sacred scenes, which will bear a near inspection. The drawing is however, perhaps, a little too archaic, and the *general* effect rather pale and confused. The triplets are rather "killed" by the deeper and less relieved tinctures of the stained glass in a sex-foiled circular window above them, in the gable. There is another small window, a lancet in the east end of the north chancel-aisle, filled with very beautiful glass, by Henry Gerente. There are here four medallions, each containing an angel, and the prevailing hue of the window is a delicate blue.

We have noticed several of the ritual arrangements. It remains to add that the old tradition of reredos-hangings in Jesus Chapel is continued; there being a rich woven stuff suspended, as a dossel, behind the altar. The altar candles are coloured in patterns; and, in addition to the altar candlesticks, there are two fine standard candlesticks of brass at the angles of the footpace. A carpet, of good design, is laid on the sanctuary steps rising to the altar. The frontal, when we saw it, was of green, handsomely embroidered in a cross with the evangelistic symbols. Between the stalls there is a very fine double-letter of brass, with two branches for lights, and a figure of S. John Evangelist above it.

Much more remains to be done to the transepts and nave of this most interesting church. But a good deal has been effected, and the beautiful lantern over the intersection of the arms of the cross is now opened to its proper height. It will be acknowledged that, whether ritually or architecturally, few restorations are more complete or correct than that of Jesus College Chapel.

The chapel of S. MARY MAGDALENE COLLEGE has also been fully restored, under the care of Mr. Pugin. The plan is a simple parallelogram, and the style Third-Pointed. The walls and windows have been judiciously repaired, and a very simple open roof of timber, with collars and arched braces, has been substituted for a flat ceiling. This roof is, as yet at least, without colour. The east window, of five lights, is filled with glass by Mr. Hardman. The subject is the life of S. Mary Magdalene, and the style chosen is of a late, and German, type. We rather regret this : it is difficult to throw oneself into the frame of mind that can conceive of the holy penitent in rich secular habits. In all the scenes of this series she is so represented, in gorgeous and princely vestments. But with this exception we have no fault to find with this glass. The tinctures, especially of the blues, whites, and rubies, are excellent, and abounding with the desiderated gem-like brilliancy. And the drawing is purer than would seem to be properly suited to the late style that has been chosen. For example the canopies, though showing stone groining, are treated with great simplicity, without much shading. And the face of S. Mary Magdalene is uniformly drawn with great severity, purity, and beauty of expression. In the central light there is a single figure of the saint : the other lights represent scenes ; the anointing of our LORD's feet—almost archaic in treatment, but most religiously conceived ; the Deposition from the Cross, the Magdalene kissing our LORD's feet ; the approach to the Sepulchre ; and the scene with our LORD, as the Gardener, after the Resurrection. The last is especially beautiful. We have rarely seen more successful glass than this window, which indeed might easily be mistaken for an old one.

In the walls of the sanctuary there are four stone niches, intended (we hope) for statues. The stalls are good, of Third-Pointed style, returned, with plain miserere-seats. They are backed by a dwarf paneling : and, unlike Jesus Chapel, they rather encroach upon the sanctuary. The roodscreen is of fair composition, and there are canopies over the chief returned stalls : the subcellæ are without desks. Externally the chapel has been pointed up, and has a good roof of grey stone slates. The chapel was not quite finished when we saw it.

QUEEN'S COLLEGE CHAPEL has undergone a few improvements, but is still a miserable place. Some very inferior glass, by Mr. Barnett, of York, has been inserted in the east window. There are five lights, representing our LORD and the four evangelists, in the upper range, and, below the transom, S. John Baptist, between four of the apostles. The flesh is a ghastly sort of white ; and all the hair is in round curls, in the same colour : an absurd piece of conventionalism. The whole design and colouration is vulgar in the extreme. There are two other windows, unfortunately by the same artist, in the chapel : one on the

north side, with three figures of apostles, one on the south with Elias, Abraham, and Moses. We have seldom seen money more thrown away.

Queen's College Chapel has likewise received the addition of a wooden belfry turret, with a clock, to its roof towards its western end. It is not of very pleasing design in the lowest stage; above is an open octagonal story, surmounted by a low octagonal spirelet with a gilt cross. On the cardinal sides of the spire are four gabled spirelights with gilt crosses. A louvre has also been added to the hall of the same college; of timbers, showing their constructional framing, and with a pyramidal heading ending in a vane. Some improvement has been effected in some of the chimneys of the college.

Some average glass, by Mr. Wailes, of the memorial style, has been inserted in TRINITY COLLEGE CHAPEL.

In the west front of GREAT S. MARY'S, a Third-Pointed door, by Mr. G. G. Scott, almost too ornate for the style of the tower, has been substituted for the former Renaissance design.

The restoration of S. MICHAEL'S CHURCH, which was damaged by fire, has been accomplished, with comparative success, by Mr. G. G. Scott. He met with almost unexampled difficulties, we believe, in his task, and in other hands much less would have been effected. The architect is not responsible for the pew doors, or the indecency of the ritual arrangements. The fabric, we were glad to see, is placed in a state of thorough repair; but the effect of the interior is still cold and irreligious in the extreme.

We must conclude this paper with very high commendation of some shops and houses just rebuilt in Trumpington Street, adjoining S. Michael's church, on its south side. They are built of red brick, with stone dressings, and are as successful a specimen of street architecture as we remember to have seen. The shops are peculiarly well managed, and avoid the common fault of an effect of plate-glass insecurity. We could wish the barge-boards to the gables much less prominent: or indeed altogether away, for they are useless. These houses were built by Trinity College, and from the design, we understood, of its Master: and others, of equally good design, are expected to follow, which will much increase the picturesque effect of that very picturesque street.

ELY CATHEDRAL.

To the Editor of the Ecclesiologist.

SIR,—In your late notice of an interesting paper on the works at Ely Cathedral contained in the "Architectural Quarterly," it is stated with approval, that "Mr. Scott's arrangement of leaving the three eastern bays of the choir free behind the altar is warmly supported, and indeed spoken of as actually determined upon by the Dean and Chap-

ter." I read this announcement with extreme satisfaction, having cordially adopted the views on this subject advocated by a writer in the *Ecclesiologist* of August, 1849; and proceeded to gratify myself still further, by reference to the paper in which this information was reported to be contained; but disappointment awaited me. The design as commented on, and delineated by a ground plan in the "Architectural Review," proposes that *two* bays only, not *three*, should be reserved eastward of the altar screen, and consequently that four bays and not three should intervene between that screen and the eastern termination of the stalls. This is evidently at present approved of by the authorities of the cathedral, as shown by the paper recently issued by them and now before me. That the altar should be advanced considerably from the eastern extremity of the church, is a point therefore on which happily, all parties seem agreed; and we may I hope confidently anticipate, that the plan eventually acted upon will accord with this conclusion. But whether it should be advanced by two bays or by three, is a question on which the opinion of the conductors of the *Ecclesiologist* (as evinced in the passage from which I have quoted) is at variance with that which Mr. Scott is described to hold, and the Chapter avowedly adopt. Perhaps your readers will forgive my recalling to their minds the arguments already adduced in your pages in favour of a modification of this arrangement; and if any have influence in the matter, I would urge them to exert it upon the side of this modification, on the following grounds. First, the sufficiency of a sanctuary of three bays for the practical requirements of our ritual. It will scarcely, I think, be doubted, that such a space would prove adequate on all occasions, for the solemn celebration of the ordinary altar services, and for the dignified ceremonial of ordinations and of consecration. If this be granted, it is evident that such interval between the stalls and the altar, must, *a fortiori*, be ample for æsthetic effect, when no special occasion throngs it with worshippers. Again, if, as is greatly to be desired, the lantern floor and the nave be appropriated for the lay congregation, it becomes of peculiar importance not to interpose a larger space than is really necessary between them and the celebrant at the altar. We can well foresee that any little surprise which might at first be felt at this arrangement (which to many would of course be altogether novel) would easily be developed into dissatisfaction and actual opposition, if the practical working of it were found inconvenient or possibly incompatible with united worship; if in short, the voice of the officiating priest at the altar were inaudible to those westward of the rood-screen. It would be difficult in such a case to withstand the popular argument: "we cannot hear outside the screen; there is plenty of room between the stalls and the altar; put benches there for our accommodation." To this subject the words of Pugin are fully applicable.—"It is a great point for the revival of true church architecture, that it should be practically convenient both for Clergy and people." Practical convenience would unquestionably be promoted in this instance by limiting the sanctuary to three bays.

Once more, a certain relative proportion, it will on all hands be admitted, ought to exist between the dimensions of the choir proper and

the altar precinct; but surely it must be at variance with due proportion that the former, as defined by its range of stalls, should be less by an entire bay than the latter;—that the portion of choir needed for constant occupation should be more scanty than that reserved, so to speak, for occasional use. True, even when not in actual employment for the purposes of Divine service, the sanctuary is still to be regarded as hallowed by a holier presence; but is not this consideration better brought home to the mind, when this most sacred part of the church bears an evident relation to, and dependence upon the rites of the altar, than when it presents the semblance of a void area dis severed by very extent from any immediate connection with the Table of the Lord? For myself, I confess, a moderately-sized precinct better realizes the feeling of reverence and solemnity, than one of disproportionate amplitude. But even when regarded simply as a matter of architectural proportion, it does seem most desirable not to elongate the sanctuary to the degree projected. Let any impartial ecclesiologist take a position toward the east of the restored range of stalls, and in imagination place the altar screen at the two stations now spoken of; and then say whether the shorter distance of three bays, considered in relation to the curtailed dimensions of the choir proper, would not best satisfy the eye.

It is to be remembered also that the level of the bases of the piers will permit the pavement flanking the altar to be so little raised, that sufficient elevation can hardly be obtained without placing the altar on a platform, the upper steps of which at least are returned to the reredos. Of course the apparent height will diminish in proportion to the length of the ascent: and an elevation barely sufficient for an approach of three bays will be more strikingly defective when spread over four; while so much as is gained by returned steps must of necessity be confined to the altar bay alone. This consideration appears to tell very strongly in favour of limiting the sanctuary to the three bays immediately eastward of the stalls. Moreover, these three bays are already fenced in by the range of high tombs (those of Bishops Redmayn, De Luda, and others); which, ceasing abruptly short of the fourth bay, would seem to indicate clearly the most eligible site for the reredos. If the latter be thrown further back the extra space must be included in parclo ses having no community of date, and little of purpose, (in short necessarily contrasting in a marked manner) with the filling in of all the remaining sanctuary arches. Ought not such loss of unity in plan to be, if possible, avoided? There is another point respecting this subject, to which attention has already been drawn in your pages, and which I would briefly notice in conclusion. It is that the nine bayed eastern limbs both of York and Lincoln are subdivided in the way now urged; three bays being appropriated to the stalls, three to the sanctuary, three to the retrochoir;—an arrangement which most obviously brings out the symbolic number, on which the design is based; and which besides the other reasons which in the present instance render its adoption most desirable, has the additional recommendation of providing a suitable locality for the early matin service.

I greatly hope that the munificent conductors of the restoration of Ely Cathedral will candidly weigh the reasons now submitted to them in favour of a modification of their adopted plan.

I am, Sir, your obedient servant,

F. F.

Our esteemed correspondent has anticipated, in the above letter, much that we had ourselves intended to say about the works at Ely. We are exceedingly afraid that his apprehension will prove to be but too well founded; and that we shall find, after all, part of the congregation admitted between the stalls and the altar. In other words the open screen is to go for nothing, and what the choir will undoubtedly lose in effect and dignified appearance will not be counterbalanced by the ritual advantages of its being reserved for its proper tenants, the nave meanwhile being brought again into use for the accommodation of worshippers. It is a clear gain to have *two* bays left for what used to be called "retro-choir" behind the altar, and so far we rejoice. But we are most anxious to express our deliberate conviction that, for all reasons, the altar ought to be brought one bay further westward, as was at least the original intention of Mr. Scott. It is proposed, we understand, to provide seats for some of the congregation in the choir-aisles near the altar: to which abstractedly little objection can be made. But of one thing we are certain, that the whole advantage of the rearrangement will be lost, unless it is insisted upon that the *octagon* shall be the place for the lay congregation. If the principle is once conceded that laymen or females have a right to seats in the choir, we may be certain that neither the octagon, nor the choir-aisles, in spite of open screen and open parclooses, will ever receive a worshipper or a spectator so long as room can be found, by any irreverent expedient, in the choir. We shall look with great interest for the practical decision of this very important point by the Dean and Chapter of Ely.

And now to add a few remarks on the actual state of the works at Ely. We regret to be obliged to say that, in actual effect, the new open roodscreen is unsuccessful. It is undeniably of fine and noble design, and the detail and workmanship are excellent: but in scale it is inadequate. It is very much too small and insignificant for the mighty arch above it. It is no sufficient enclosure to the choir, and seems to have no proportion or relation to the grandeur of the constructional subdivision of the cathedral. The *coup d'ail* of the internal area of the church suffers, we are persuaded, from the absence of a more solid and visible barrier; and the present effect is neither that of a parish church nor of a cathedral. However the addition of the proposed metal gates, and of the cross surmounting the central gable, may hereafter give some greater degree of prominence to this screen. But, we must repeat, it will be a very grave disappointment if we are to have in Ely a second example of the substitution of an open for a close screen, without the consequent reservation of the open choir for its only proper occupants.

We proceed to make a few further remarks on the works in progress

at Ely. It is difficult to speak in too high terms of the workmanship of the stalls. Mr. Rattee has most ably seconded the architect, and the actual carving is fully worthy of the design. We subjoin some account of the new and restored woodwork from the new circular, lately issued by the Dean and Chapter, and referred to in the letter of our correspondent.

"The ancient stalls of Alan de Walsingham have been very successfully cleaned and restored, and are found to harmonize extremely well, both in colour and character, with the new work of the screen and substalls; they are placed in the three arches of Bishop Hotham's work, with which they are nearly coteremporary, and beyond which the stall-work will not be extended. Mr. John Philip, the archæological sculptor, is preparing a group in relief, representing the Nativity of Christ, to be placed in one of the panels beneath the canopies of the stalls, and it is to be hoped that the whole of the series may hereafter be filled in a similar way: the original sculptures, forming so essential a part of the design of this stall-work, were probably destroyed during the Commonwealth.

"The open western screen, with the lofty canopied seats of the Bishop and Dean and the sub-stalls (the whole of which are new) are nearly completed: they have been executed by Mr. Rattee, of Cambridge, and are probably not surpassed by any modern work of a similar kind: the figures and groups are the work, partly of Mr. Rattee and partly of Mr. Philip."

We can speak in terms of great commendation of the general effect of the organ case, described in the first part of the following extract, but we are far from sure, that a wooden staircase would not have been preferable to the stone one leading to the organ-chamber, which now encumbers the north choir aisle, besides being less expensive.

"The organ has been entirely rebuilt and greatly enlarged by Mr. Hill; the pedal and swell organs have been placed in the northern triforium whilst the great organ and the choir organ beneath it project in front of the eastern arch, resting upon an overhanging chamber behind the stalls, with an open circular staircase leading to it, the whole of very elaborate design: the magnificent organ case, with its sculptures, is by Mr. Rattee; the decorative painting and gilding by Mr. Castell, of London. The architectural effect produced by this novel arrangement and treatment of the organ is very rich and pleasing; whilst its musical effect is quite as satisfactory as when it was placed in the middle of the western screen.

"The beautiful cresting above the stringcourse of the triforium and clerestory arches, of which a few indications only remained, has been restored throughout.

"The whole of the new screen and stall-work rests upon a plinth of Purbeck marble.

"The Purbeck marble piers, with their capitals, rings and bases, which were partially concealed behind the stall-work of Essex's choir, but which are now entirely open, have been completely re-polished and restored.

"Great progress has been made in the restoration of the tombs of Bishops De Luda and Redmayn, and of Tiptoft, Earl of Worcester, which occupy three of the arches of the ancient Presbytery: the tomb of the Cardinal de Luxemburgh and the exterior of the Chapel of Bishop Alcock had been restored previously. These restorations have been executed throughout with the most scrupulous care, preserving every portion of uninjured surface, and re-producing what is destroyed or mutilated as nearly as possible in exact conformity with the indications of the ancient work which are afforded by the

parts which remain, and also of the same material : it is only by a faithful adherence to such a process conducted by workmen of adequate skill under the instructions of a competent architect or archæologist that many of our finest monuments of ancient piety and art can be preserved from certain and speedy destruction.

“Of the other ancient monuments, that of Bishop Hotham, which Essex removed to the northern side aisle, will be transferred, when restored, to the first arch of his own work, in the south aisle of choir, as near as possible to his place of sepulture : the interesting effigy of Bishop Northwold, will be placed in its original position near the steps of the altar : the effigy of Bishop Kilkenny and the tomb of Bishop Barnet will continue to occupy their original places, the one on the north and the other on the south of the second of the side arches of the Presbytery.”

It is one of the most satisfactory points in the Ely restoration, that the existing remains of the original polychrome are always carefully observed as the patterns for future restoration. The repaired roof of the south transept is now a beautiful example of colour ; and in the same transept there is a good deal of most interesting renovation of the original Romanesque decoration. We hope that the remaining indications of colour will be still more boldly followed out, both here and in other parts of the cathedral. There are some specimens, quite enough to make us wish for more, in the octagon ; and the effect of the corbels of the vaulting-shafts in the western part of the choir, is, since the addition of colour, quite different from what could have been imagined without it. Beautiful as these luxuriant stone flowers were before, they are many times more beautiful now ; and the Dean is undoubtedly right in imagining, from an accurate examination of the carving, that colour is of the essence of their design, in other words, that they were carved for colour, and that their due effect can only be produced by the addition of colour where the stone was purposely suited to receive it. We sincerely hope that we may have hereafter to record the further introduction of polychromatic decorations at Ely. That there is reason for expecting this will be seen from the following list of *desiderata*, contained in the circular from which we have already quoted.

“1. An open stone altar screen at the end of the fourth arch of the Presbytery, leaving a retro-choir of the width of two arches between it and the east end of the church, and which, from the important position which it occupies, must necessarily be of a very enriched character.

“2. Open screens, whether of iron-work or stone, to enclose the choir, towards those parts of it where there are neither stalls nor monuments.

“3. A new pavement for the side aisles and retro-choir.

“4. Walls of appropriate character next the side aisles of Hotham's work to back the stalls.

“5. The restoration of the painting on portions of the ribs and the gilding of the bosses of the vault of the choir.

“6. The great lantern was cleaned, during the last summer, from the white-wash with which it was covered, when sufficient remains of the ancient painting were discovered, amidst much substitution and displacement, to serve as a guide for a safe restoration of the patterns and colouring, the upright panels alone excepted : the restoration of this painting would add greatly to the magnificence and beauty of the cathedral, more especially if it was extended so as to include the roof of the north transept.

“7. A new pavement of the lantern and transepts.”

To turn now to the stained glass. There is, since our last notice of Ely, a new window in the south aisle of the nave, by Mr. Howes, representing the tower of Babel. We are sorry to say that it is quite unworthy of the church; confused in design, vulgar in colour, and entirely without relief. We were better pleased with some single figures of patriarchs by the same artist, filling some of the lights in the gable window of the south transept. Mr. Alfred Gerente has not disappointed his friends and well-wishers in a window, representing the history of Jacob, placed in the façade of the south transept. A satisfactory window, by the same artist, depicting the history of Samson, will soon be transferred from the Crystal Palace to its appointed place, the fourth window from the east in the south aisle of the nave.

The large window in the north transept, completing the history of S. Paul, of which we spoke in our notice of the cathedral last year, has been finished by the Rev. Arthur Moore. We think it is decidedly superior to its neighbours, and altogether a most creditable work; but we are inclined to regret the predominance of blue in its coloration.

A window by Mr. Hardman, to represent the story of David, is promised for the second window, counting from the east, in the south aisle of the nave. The present circular gives the following most important information respecting the great east window. We have every wish that Mr. Wailes may succeed in his arduous task.

"The eight lancet windows in the eastern end of the church, for which a noble legacy of £1500. was bequeathed by Bishop Sparke, have been entrusted to Mr. Wailes, who has undertaken to complete them before Easter, 1852: he has pledged his well known character as an artist, to make these windows, both in design, and execution, worthy of the very important position which they occupy."

So much has been done at Ely, and so well done, that we have no hesitation in urging upon our readers the duty of assisting the Dean and Chapter to carry on their works by contributing to the funds, which are now, as might have been expected, nearly exhausted.

ON THE ANCIENT STONE CROSSES OF CORNWALL.

(A Communication.)

In a former volume of the *Ecclesiologist* (Vol. X. p. 217), I cursorily described a few of these ancient relics, but made no attempt at classification. It is my intention in the present paper to classify them according to their several uses, and also to offer some remarks on their probable dates. The classes to which I have reduced them are as follows:—I. **WAYSIDE CROSSES.** These are very common in Cornwall, and although many of them have without doubt been destroyed, still a considerable number remain, and that in a comparatively perfect state. The Wayside Crosses are found by the side of the road, many

Of them on a little knoll of turf, the hedge being slightly bent inwards, as if originally made so for the purpose of erecting the cross. Their use, generally speaking, was to remind the wayfarer of his dying Lord, and of the crosses which he must patiently submit to bear in his pilgrimage through life. But this was by no means their only use. They were, doubtless, sign-posts, as it were, to point the way towards the House of God, or the monasteries, where in the olden time the weary traveller could find a resting place. II. MEMORIAL CROSSES. A great many of these singular relics are still to be found. They consist mostly of long, rude, and unsculptured blocks of granite, bearing Latin inscriptions in characters which mark their hoary antiquity. Some of them have crosses upon them; some have not, but so alike are they in almost every respect that I have a very strong opinion that they are all Christian. And these I shall subdivide into Memorial Crosses Proper, i.e. simply erected in memory of some person by that person's relatives or friends; and into Rogatory (if I may so say) Memorial Crosses. Some of the earliest of these inscribed stones are unquestionably of *Roman* date: some, I mean, of those even which bear the cross. We know from ancient testimony that Constantine erected crosses in Rome, and kept in his own palace a representation of "The Lord's Passion." This then must have been a crucifix; and crosses have been found on Roman pottery, and also in Roman pavements, &c. The inscriptions, too, of almost all these stones contain *Roman* names, *mixed with British*. Many of the Wayside Crosses in Cornwall are, I think, unquestionably, relics of the age when Christianity was first introduced into Britain. As will be seen in the descriptions which I shall give hereafter, they are all remarkable for their humility, and several of them entreat the prayers of passengers for the souls of the deceased. III. SANCTUARY CROSSES. These I propose to subdivide, in order to prevent confusion, into Sanctuary Crosses Proper; Churchyard Standard Crosses; and Oratory Standard Crosses. By Sanctuary Crosses Proper, are to be understood the *two* crosses continually met with in churchyards (in some Cornish examples one is *within* and the other *without*): by Churchyard Standard Crosses, the single crosses found in churchyards: and by Sanctuary Standard Crosses, those found by the ruins of ancient wells or chapelries. I shall also mention a few ancient Gable Crosses with which I have met, and also certain Dedication Crosses. The greater number of Cornish crosses are of the *Greek* shape; these are the oldest, and have been supposed to show that the British Church derived its origin from the Holy Eastern Church. I noticed in almost every instance a *Latin* cross carved on the other side, much more distinct than the Greek cross, and evidently of later date. Might not many of these alterations have been made after the arrival of S. Augustine? And these Greek crosses (with one or two exceptions, e.g., that at the sanctuary, S. Buryan), are carved in bas-relief on the flat surface of slabs of stone, and within discs on the top. Actual *Latin* crosses, erected probably after S. Augustine's arrival, are comparatively rare; members of the Latin Church seem to have contented themselves with *altering* those they found already erected. As S. Augustine came over into this island A.D. 596, I feel justified in

stating my conviction, that the dates of the several *Greek crosses* range between A.D. 200—596. The general form of the Cornish cross is a *flat shaft and disc*, in which latter the cross was placed. The two earliest crosses I know are those near S. Piran's oratory in the sand, and that in the churchyard of S. Gomonda, Roche. The cross is formed merely by four holes, and the shafts of both are curiously covered with rows of dots. Both these stand by remains of ancient British oratories; namely, in the first case, S. Piran's oratory, and in the latter, the hermitage on Roche Rock. [This is at present a *Middle-Pointed* ruin, but the walls were *faced* in the 14th century: the heart of the wall is of rubble, and undoubtedly of British date.] I do not know of any cross which from any architectural features I could positively assert to be of the *First-Pointed* style: there yet remain two handsome examples of *Middle-Pointed Canopied Churchyard Crosses*, and one very fine *Canopied Third-Pointed Churchyard Cross*, which I purpose to describe hereafter. In many instances, the disc inclines considerably on one side, symbolically of the inclination of our *Blessed Lord's Head* on the Cross, and on a few still remain the emblems of the five sacred wounds. Some examples stand on three steps (symbolical of the *Blessed Trinity*), but the greater number are merely fixed into a rude shaft or plinth of granite.

Having thus considered the probable dates, and described the general features of these interesting relics, I purpose to describe some of the more noticeable, under the classifications given above.

I. *WAYSIDE CROSSES.*

1. Near the Church of S. Senan, *SENNAN*. This cross is situated in the hedge near the entrance to the church-town: although near the church, I think I am justified in classing it among the *Wayside Crosses*. It consists of a solid block of granite, with an irregular disc, which contains the three uppermost arms of the cross. The lowest arm (or stem,) is formed in a curious fashion by means of a broad chamfer on each side of the shaft. This I conceive to have been the plan adopted for transforming this (once) *Greek cross* into a *Latin one*.

2. Near *HELMENTOR*, near Bodmin. A singular *Greek Cross*, with a shaft of the usual form. The cross in the disc is peculiar, being composed of four members of an almost triangular shape, with their vertices meeting in the centre of the circle.

3, 4. On the same road, at about equal distances, are two others of exactly similar design, but they are both at present buried up to the middle of the shaft by the accumulations of soil.

5. Cross, formerly near *PENRYN*. This very curious cross, till within the last few years, stood by the side of the road leading from Penryn to Helstone. But it has lately been removed, and it does not appear that any one knows what is become of it. It is a very singular example, and therefore its loss is all the more a matter of regret, but a drawing of it has fortunately been preserved, with a copy of which I have been favoured. It consists of a shaft and disc, in which is contained a *Greek cross*. The faces of the shaft are ornamented by

squares, set diagonally, carved in bas-relief, in the uppermost and lowermost of which are small Greek crosses. On each side of the lower part of the disc is a curious projecting member.

6. At CROWZENRAZE, S. Buryan. This is a singular and stunted example (in some respects like No. 2,) and is of very early date.

7. In the LIZARD, not far from Landewednack Church-town, is a rude and plain example, apparently of great antiquity, but the cross is well nigh obliterated.

8. At LANDEWEDNACK Church-town is a plain but good example of the disc and shaft. It appears to be transitional from the Greek to the Latin form, being evidently all one work, and not a subsequent modification of a Greek cross.

9. Near "BERRY TOWER," near Bodmin. This cross is a modification of the forms of Nos. 1 and 2. It is low, and one side of the disc is mutilated. ["Berry Tower," which stands on a hill near Bodmin, is the tower of the ancient parochial church. When the priory of S. Petroc was dissolved, the priory church was made parochial in its stead, and the old parish church was allowed to go to ruin. The tower alone now remains.]

10. On S. CLERE COMMON. A very curious cross, about eight feet high. It is somewhat like the lost example of Penryn, but the shaft is plain.

11. Not far off on the same common is another of very similar aspect.

12. At PENBEAGLE, near S. Ives. A very mutilated example by the roadside, not far from the Trenwith Manor House.

13. At TREVALIS. A plain shaft and disc, having a Latin cross faintly carved on the face. It is much worn by the action of the elements, and is overgrown with lichen.

14. In LELANT LANE, near S. Ives. This is a very substantial cross, of the same form as the preceding. On one side of the disc is a Greek cross, almost obliterated; on the other side is a Latin cross, the carving of which is much sharper.

15. On TEMPLE MOOR. This was once a very handsome cross. It is known in the neighbourhood by the name of "Four-Hole-Cross," because the cross is formed by four perforations in the disc. The top of the disc is unfortunately broken off. The sides must have been profusely adorned with scrolls, but these are now much defaced in consequence of long exposure to the changeable atmosphere of Cornwall. On the lower part is a curious ornament in bas-relief, presenting the appearance, as it were, of a double crozier.

16. At S. Sampson's, SOUTH-HILL. This example is unique. It consists of a Latin cross carved on a rude unshaped block of granite. It was formerly used as a gate-post on the neighbouring Downs, from which it was rescued by the Rev. H. M. Rice, Rector of South-hill. It has been erected by him in his garden, but is to be transferred to the churchyard.

17. At S. VERYAN. I understand there is a cross here, but I have not seen it. I was informed that it was rescued by the parish Priest from a farmer, who was carting it away for the purpose of making a

gate-post of it; and that it was erected in the vicarage garden. Why was it not placed in the churchyard?

18. At *S. JUST* in Penwith. A plain shaft and disc elevated upon steps. On the face is a Latin cross, bearing a representation of our Lord's Crucifixion.

19. At *MALPAS*, near Truro. This is one of the few actual Latin crosses which remain in Cornwall. The edges of the arms are chamfered, and it stands on a solid base of granite.

20. On the road to *PENZANCE* is another cross of this form. It stands near the scene of a battle, in commemoration of which it was probably erected.

21. Near *PENZANCE*, also, and on the same road, is another very similar cross. The extremity of one of the arms is mutilated.

22. Near *PONSNOOTH* is a cross which appears to be transitional from the Greek to the Latin form. It consists of a shaft and disc, on the latter of which is a Greek cross, but the lowermost limb is extended, of a narrower width to the base. One side of the disc is broken.

Having thus enumerated and described two-and-twenty examples of the Wayside Crosses (not all, indeed, but sufficient, I hope, to give a general idea of them), I shall next proceed to enumerate and describe such of the second class as have come under my notice.

II. MEMORIAL CROSSES.

1. At *S. CLEMENT'S*, near Truro. This is a very ancient and singular example. It was formerly used as a post to support the gate of the vicarage, but has been taken down by the Vicar, and placed in the courtlage behind his house. (Why was it not erected in the churchyard? Surely that is the most appropriate position for a Christian monument.) On the top is a cross within a circle, and on the side the following inscription running from the top to the bottom (it is abbreviated on the stone, in full it is):—"ISNIOC (a *British* name) VITALIS FILIUS TORRICI." Torricus is a Romanname.

2. At *CASTLEDOR* near Fowey. This also consists of a plain and rudely cut shaft of granite. In the upper part is a mortice, now empty, but which doubtless once contained a cross. On one side is a cross in the form of **T**, cut in the stone, and on the other side this inscription: "✠ CIRUSIUS HIC JAC-T CUNOMORI FILIUS."

3. *S. JUST* in Penwith. There is a stone in the chancel of this church, which was found some years ago by the former rector, Mr. Buller, built up in the chancel wall. On one face is a curious form of the monogram **XP**, **P**, and on one side is the following inscription, "SILUS [HI]C JACET." It is unnecessary to prove that this is a Christian monument. Not so with the next.

4. At *S. COLUMB MINOR*. This stone is so fractured that it cannot be ascertained whether there ever was a cross or no; and the inscription which is indistinct, but appears to be "HONEMIMOR TRIBVN" throws little light upon the subject.

5. At *S. MADERNE* is another, which some writers assert to be a

heathen monument; but Dr. Borlase, in his "Antiquities of Cornwall," regards it as a Christian memorial. The legend runs from the top to the bottom, and is as follows: "RIALOBHAN CUNOVAL FILIVS."

6. At S. BLAZEY. This is unquestionably a Christian monument. It is a curious stone, and has some rude ornaments sculptured on its sides. One part of the inscription is illegible; the rest is as follows: "✠ ALBORON VILLICI ✠ FILIVS." Here there are two crosses.

7. Near the church of S. GALVAL. Here, in "Barlowenna bottom," is another of these singular relics. The inscription is: "QVENATAV ≡ ICDINUI FILIVS." There are three dashes after the first word, marking the abbreviation from "QVENATAVUS." This stone was formerly used as a foot-bridge over a small stream, but I believe it has since been erected in its proper position.

8. At S. MAWGAN in Meneage. The inscription on this stone is: "CNEGUMI FIL. ENANS." There is no Christian symbol, neither are there any heathen devices; but it is called by the peasants of the neighbourhood "Mawgan Cross."

9. Near S. ENODER. This is a plain block, having this inscription: "RVANI HIC JACET." Who Ruanus was is not known. The inscription does not appear to be complete, it was probably "— FILIVS RUANI HIC JACET."

10. At S. CLERE. This is one of those which I propose to call Votive or Rogatory Memorials. It is undoubtedly Christian, and commemorates a king of Cornwall who was drowned A.D. 872. The sides are adorned with Saxon devices, and on one front are four panels of the Saxon interlaced knot, very elegant; the two uppermost are broken. In the top there is a mortice for a cross. The inscription is: "DONIERT ROGAVIT PRO ANIMA." Near this stone is another called "*the-other-half-stone*." The side is ornamented with Saxon work, and there is a mortice in the top for a cross. It has been split into two parts from the top to the bottom, by which the mortice was laid open; as if it had been done by the forcible dragging out of the cross.

11. At S. Martin's, CAMBORNE. This very curious stone stands by the church wall, and bears an inscription somewhat similar to that of the foregoing. It is as follows: "LEVIVT JVSSIT HOC ALTARE PRO ANIMA SUA."

12. At WORTHYVALE, near Camelford. The legend is as follows: "CATIN HIC JACET FILIVS MAGARI."

I shall now proceed to notice, •

III. THE SANCTUARY CROSSES.

And first I will enumerate the several examples, which have come under my notice, according to the subdivisions given at the outset.

(a) SANCTUARY CROSSES PROPER. 1. S. Uny, Lelant; 2. S. Buryan; 3. S. Sancret, Sancreed; 4. S. Levan; 5. S. Hydroc, Lanivet.

(β) SANCTUARY STANDARD CROSSES. 1. Trevalga; 2. S. Mawgan in Pyder; 3. S. Mary, Callington; 4. S. Flock; 5. S. Gothian, Gwitherian; 6. S. Illogan; 7. S. Ia and S. Andrew, S. Ives; 8. S. Madron; 9. S. Gomonda, Roche; 10. S. Juliot; 11. S. Gerennius, Gerrans; 12. S. Keyne; 13. S. Symphorian, Forrabury.

(7) ORATORY STANDARD CROSSES. 1. At Treveltry, in the parish of S. Mary, Trevalga; 2. At S. Paulinus, Paul; 3. S. Piran, Zabuloe; 4. SS. Cyricus and Julieta, Luxulyan; 5. Near S. Sympthorian, Tintagel; 6. Winwallo, Gunwalloe; 7. At Grampond; 8. At Lanhorne; 9. Vicarage, S. Stedean, Stithians; 10. At Pradanack; 11. Near "the Sanctuary," S. Buryan; 12, 13, 14, on S. Michael's Mount; 15. S. Clere.

I shall now proceed to describe such of the above as may seem worthy of particular notice:—

(a) 1. These are singular crosses, of somewhat similar form; that in the churchyard is unique in Cornwall [as far as my experience, which is pretty considerable, goes] having, instead of the usual form, a *S. Andrew's* Cross cut in bas-relief on both sides.

2. These are very fine examples. That within the churchyard stands on three large square steps; the cross, which bears on one side a figure of our blessed LORD, and on the other side five round knobs, (i.e. the five sacred wounds) has the four arms connected by a circle. This is a very early cross; some have even asserted that it was erected by S. Buryan herself, A.D. 500. The other cross, which stands outside the churchyard, also stands upon three steps, the uppermost of which is octagonal. Upon this is set a short shaft and disc, bearing a figure of our blessed LORD. The lowest step is a very deep one.

3. One of these crosses is by the walk leading to the south porch; the other in the churchyard wall near the west end. The former is a very curious example, and may be of the thirteenth century. It has a figure of our LORD clad in a vesture reaching to the knees; beneath His feet is a *S. Andrew's* Cross, and at the lower part a jug, having in it a stiff species of trefoil-flower. The sides, also, are ornamented with carving.

4. These crosses are both of the same general outline,—the usual shaft and disc; on one of them is a small figure of CHRIST crucified, on the other a plain cross, with square ornaments at the extremities of the arms.

5. These must have been once very handsome crosses. One is on one side of the church; the other on the other side. That which seems to be the oldest and is probably of Saxon date is sadly mutilated. The other, although bearing all the marks of great antiquity, is in a much better state of preservation. The limbs of the cross are connected by a circle, and the face of the shaft retains considerable traces of scroll-work.

(β) 1. This is a very massive cross of the usual shaft and disc form, and has the two projecting members beneath the disc. It is laid down in the path leading to the south porch. [The arch of the inner doorway, though much mutilated, is of the straight-sided form, and retains what is probably the original door of corresponding shape.]

2. This is a very handsome canopied cross of Middle-Pointed date. It consists of a square and slender shaft, standing on two steps, and supporting a block of stone, on each side of which is a niche. One of these contains the Crucifixion; another a sculpture of some ancient legend, of which nothing is now known. On the other sides are figures of saints.

3. This is also a canopied cross, of somewhat similar form, but of Third-Pointed work. It represents on one side the Crucifixion, on another the blessed Virgin, and the Holy BABE; on the third and fourth figures of monks kneeling, and with their hands extended in the attitude of prayer.

4. A plain, low cross of the usual form. [The tower of this church is detached, and is a very plain structure.]

5, 6. Two plain crosses of similar design. The cross and circle are carved in bas-relief on the disc—in both instances a Greek cross.

7. This curious cross was discovered in the north side of the churchyard by some workmen who were making an excavation. It represents the Crucifixion; the blessed Virgin crowned and holding in her hands the Holy BABE; and in the sides two figures, probably S. Peter and S. Paul.

8. A plain cross of the usual form.

9. A very ancient example curiously ornamented. (I have already noticed this cross.)

10. Of somewhat similar design to No. 1. It has a good base.

11. This cross, which has recently been re-erected near the south porch of Gerrans church, is a singular example of the inclined disc. It is of the usual shaft and disc form, and was till lately used as a coping stone on the churchyard wall, in which position it was known by the village children as "the great custace." There are three steps leading to it.

12. A Latin cross outside the churchyard. It projects into the road, one arm being built into the churchyard wall.

13. This cross, of the usual shaft and disc form, stands just outside the churchyard gate. It has a Latin cross on one side and a Greek cross on the other. The base is a rude slab of granite.

(γ) 1. This cross stands near a singular well in what is now a farm yard. It is of the usual form, but the top is broken.

2. A somewhat similar example to that in S. Buryan churchyard. It has the arms connected by a circle, and represents the Crucifixion.

3. This has been already described, and resembles that at S. Gomonda, Roche.

4. An elaborate canopied cross. The head alone now remains and it has been placed on the summit of a conical mound in the Rookery of the Parsonage. Why was it not placed in the churchyard? It represents under the first niche an aged figure (probably intended for GOD THE FATHER) sitting in a chair, holding on His lap the crucified SAVIOUR: in the next is a female saint, holding a scythe: in the next S. James the Less: in the last the figure of an abbat. Some of the crockets remain, but the finial is gone. [There are remains of a curious rood-screen in Luxulyan church, and there is a holy well in the parish with a pointed arch.]

5. This must once have been a very handsome cross, and, as far as can be ascertained from existing remains, of unique form. When complete, it probably bore some resemblance to the celebrated Egham example, which was restored by Howard the philanthropist. The base and lower part alone exist, and the shaft is covered with richly carved foliage, scroll-work, &c.

6. Gunwalloe church was built by a rich stranger who was wrecked close by, and who had vowed to erect a church on the very spot on which he should land; but, as he landed on a cliff, it was impossible to conform strictly to the terms of the vow; so he erected a cross there, and built the church on the level ground beyond. The cross has been thrown down, and is supposed to be lying in the bed of a stream hard-by. If so, it ought to be restored; if it is not to be found, it would be a deed of Christian piety to erect a similar memorial on the rock again.

7. The remains of this cross also mark it to be of a unique form in Cornwall. It was probably very fine, but the shaft alone remains. It has been imitated and successfully adopted in the cross erected by Mr. White, architect, in memory of the Rev. G. L. Cornish, at S. Cuby, Kenwyn.

8. For an account of this singular cross, with a *fac-simile* of the inscription, I would refer the reader to the article in the *Ecclesiologist* before alluded to. Also for Nos. 12, 13, 14.

9. This cross ~~now~~ stands in the vicarage grounds, Stithians; but whether this was its original position, or not, I cannot say. It is a very interesting example. A Latin cross on the face of the shaft and disc, and between the arms the four nails; those above showing the heads only, the other two showing the whole length.

10. This cross stands in a field, where, no doubt, once existed one of those chapels which were once so numerous in Cornwall, but of which in almost every instance nothing now remains but *the name*. It is similar to that last described, but has not the nails.

11. This cross stands near some ruins still called "the Sanctuary." They are supposed to be the remains of the chapel of the Deanery-house, and were greatly venerated by the inhabitants. They were destroyed by the fanatic Shruballs, governor of Pendennis Castle under the usurper Cromwell. The cross is small and of the Greek form, and has a kilted figure of our Lord carved in bas-relief on one of the faces.

15. This is a Latin cross, but it has a Greek cross carved on its face, and some singular waving lines. It stands beside the holy well of S. Cleer, where are the ruins of a chapel.

Although I have enumerated and described a considerable number of our old Cornish crosses, yet, of course, a great many must remain unnoticed. Before I conclude I must thankfully acknowledge that I am indebted for the excellent and comprehensive nomenclature which I have used in this paper, to the very elaborate articles on "Ancient Crosses," by J. D. Chambers, Esq., which have appeared in former numbers of the *Ecclesiologist*;—articles, in which, as they treated of ancient crosses *generally*, of course but a small space could be allotted to the consideration of Cornish crosses. I hope, however, that in the present account, enough has been said to give a good idea of the principal characteristics of these most interesting relics—relics of those glorious days of the Church, when England bore the proud title of "the Land of Saints;" of the time when the Church was revered as the "Mother of us all," and the "Spouse of CHRIST," and universally acknowledged to be "*the Church of the Living God; the pillar and the ground of the truth*"—days, we should now be told forsooth, of

superstition and debasing darkness. It may not be amiss to notice here some monumental crosses which have recently been put up in Cornish churches. At S. Clement's, near Truro; at King Charles the Martyr, Falmouth; and at S. Uny, Lelant, crosses have recently been erected, crosses slightly varied from those given in the first number of the *Instrumenta Ecclesiastica*, (Series I). I would also mention the very handsome crosses at S. Cuby, Kenwyn, in memory of members of the Cornish family; one at S. Veep; and another very simple but elegant example recently erected in S. Colan churchyard, in memory of the mother of the vicar. The humility and simplicity of the inscription on the last are very commendable.

ihc. ✠ I know that my Redeemer lieth. A.C. mdcclli.



MR. RUSKIN'S STONES OF VENICE.

(Second Notice.)

IN our former paper on this volume, we reviewed its first portion, which dealt with architectural construction. Architectural decoration is the subject of the remainder of his treatise, upon which we shall now proceed to make a few observations.

Mr. Ruskin distinguishes three steps in the process of decorating architecture: "First, to find out in a grave manner what we like best; secondly, to put as much of this as we can, (which is little enough,) into form; thirdly, to put this formed abstraction into a proper place,"—p. 205. In other words, he divides the question into the heads of the right material—the right treatment—and the right place of ornament.

As to the first of these points, we are told that "all noble ornamentation is the expression of man's delight in God's work." By consequence, *ignoble* ornamentation is the expression of man's delight in his own works. This Mr. Ruskin charges home to the degraded classic and Renaissance schools of art. And he certainly proves his position with much ingenuity; dividing this kind of ornamentation into the heads of (1) instruments of art, agriculture, and war; armour and dress; (2) drapery; (3) shipping; (4) architecture itself. He gives examples of all these classes; and we must extract one very truthful and interesting passage, respecting the abuse of drapery, as an architectural ornament. He begins by speaking of the church of the Jesuits, at Venice.

"On first entering you suppose that the church, being in a poor quarter of the city, has been somewhat meanly decorated by heavy green and white curtains of an ordinary upholsterer's pattern: on looking closer, they are discovered to be of marble, with the green pattern inlaid. Another remarkable instance is in a piece of not altogether unworthy architecture at Paris, (Rue Rivoli,) where the columns are supposed to be decorated by images of

handkerchiefs tied in a stout knot round the middle of them. This shrewd invention bids fair to become a new order. Multitudes of massy curtains and various upholstery, more or less in imitation of that of the drawing-room, are carved and gilt, in wood or stone, about the altars and other theatrical positions of Romanist churches; but from these coarse and senseless vulgarities we may well turn, in all haste, to note, with respect as well as regret, one of the errors of the great school of Niccolo Pisano,—an error so full of feeling as to be sometimes all but redeemed, and altogether forgiven,—the sculpture, namely, of curtains around the recumbent statues upon tombs, curtains which angels are represented as withdrawing, to gaze upon the faces of those who are at rest. For some time the idea was simply and slightly expressed, and though there was always a painfulness in finding the shafts of stone, which were felt to be the real supporters of the canopy, represented as of yielding drapery, yet the beauty of the angelic figures, and the tenderness of the thought, disarmed all animadversion. But the scholars of the Pisani, as usual, caricatured when they were unable to invent; and the quiet curtained canopy became a huge marble tent, with a pole in the centre of it. Thus vulgarised, the idea itself soon disappeared to make room for urns, torches, and weepers, and the other modern paraphernalia of the churchyard.” —pp. 208, 209.

Mr. Ruskin's discussion of the right limits in the use of architectural forms as architectural ornament is exceedingly instructive. The following is the canon he lays down. “In all bas-relief architecture may be introduced as an explanation of the scene in which the figures act; but with more or less prominence in the *inverse ratio of the importance of the figures*.” “The metaphysical reason of this,” he continues, “is, that where the figures are of great value and beauty, the mind is supposed to be engaged wholly with them; and it is an impertinence to disturb its contemplation of them by any minor features whatever. As the figures become of less value, and are regarded with less intensity, accessory subjects may be introduced, such as the thoughts may have leisure for.” As examples of the right use of this principle, he quotes the gates of Ghiberti and especially the compartment of the Annunciation; the works of Canova, and the “Dutch pulpit-groups, with fishermen, boats, and nets in the midst of church naves,” he cites as instances of its abuse and corruption.

It follows from this principle, applied to other than architectural forms, that the introduction of the flapping sail in the bas-relief at the base of the column in Trafalgar Square, representing the death of Nelson, is superfluous and vulgar, the scene itself being heroic to that degree, that it does not require any accessories drawn from the mere qualities and accidents of the event.

Mr. Ruskin concludes that in heroic figure-sculpture or painting, the use of manufacture as ornament is wholly inadmissible; that in picturesque art, such ornament is admissible in the degree of its picturesqueness; while, without figure sculpture or painting, it is not admissible at all.

We commend these thoughts to the best attention of our readers, being convinced that they are almost wholly true and most useful. Indeed it is proved by the prevailing tone of late ecclesiological criticism, not confined merely to our own pages, that some such principles have been felt independently, and adopted very widely, even by some who

would shrink from enrolling themselves among Mr. Ruskin's disciples.

The following passage is an unusually bold application of this principle to a common characteristic of Pointed architecture, which has often puzzled its warmest admirers.

"So therefore, finally, neither architecture nor any other human work is admissible as an ornament except in subordination to figure subject. And this law is grossly and painfully violated by those curious examples of Gothic, both early and late in the north (but late, I think, exclusively, in Italy,) in which the minor features of the architecture were composed of *small models* of the larger: examples which led the way to a series of abuses materially affecting the life, strength, and nobleness of the Northern Gothic,—abuses which no Ninevite, nor Egyptian, nor Greek, nor Byzantine, nor Italian of the earlier ages, would have endured for an instant, and which strike me with renewed surprise whenever I pass beneath a portal of thirteenth century Northern Gothic, associated as they are with manifestations of exquisite feeling and power in other directions. The porches of Bourges, Amiens, Notre Dame of Paris, and Notre Dame of Dijon, may be noted as conspicuous in error: small models of feudal towers with diminutive windows and battlements, of cathedral spires with scaly pinnacles, mixed with temple pediments and nondescript edifices of every kind, are crowded together over the recess of the niche into a confused fool's cap for the saint below. Italian Gothic is almost entirely free from the taint of this barbarism until the Renaissance period, when it becomes rampant in the Cathedral of Como and Certosa of Pavia; and at Venice we find the Renaissance churches decorated with models of fortifications like those in the Repository at Woolwich, or inlaid with mock arcades in pseudo-perspective, copied from gardeners' paintings at the end of conservatories."—pp. 212, 213.

It would be difficult to defend from a charge of fancifulness much of Mr. Ruskin's argument when he comes to speak of the natural forms which he thinks most appropriate for types of ornamentation. But his remarks are exceedingly suggestive throughout. He provides us with a plate of some of the most beautiful curves he has found in the natural world; varying from the slope of a mountain to the edge of a leaf; and selects two of the simplest curves, one from the outline of the Matterhorn, the other the side of a *salvia* leaf, from which to construct a system of appropriate architectural ornamentation.

Here is a reply to one of the commonest objections to Mr. Ruskin's theory. After referring to the constant imitation of crystalline forms observable in the mouldings of the Middle-Pointed, our author denies that he ever thought this was an intentional imitation.

"I do not suppose," he says, "a single hint was ever actually taken from mineral form; not even by the Arabs in their stalactite pendants and vaults: all that I mean to allege is, that beautiful ornament, wherever found, or however invented, is always either an intentional or unintentional copy of some constant natural form; and that in this particular instance, the pleasure we have in these geometrical figures of our own invention is dependent for all its acuteness on the natural tendency impressed on us by our Creator to love the forms into which the earth He gave us to tread, and out of which He formed our bodies, knit itself as it was separated from the deep."—p. 219.

We can endorse almost all that Mr. Ruskin has said about the

representation of water, of clouds, of fish, and shells, &c., as architectural ornament. It should be mentioned that Mr. C. Newton, of the British Museum, has enriched the volume before us with an interesting appendix on the subject of "the ancient representations of water." Mr. Newton's remarks about conventionalism, and the distinction he draws between impersonation and symbolic representation are worthy of great attention. But we cannot linger on questions of subordinate detail. We quote the concluding passages of the chapter relating to "the *material* of ornament."

"We have thus completed the list of the materials of architectural decoration, and the reader may be assured that no effort has ever been successful to draw elements of beauty from any other sources than these. Such an effort was once resolutely made. It was contrary to the religion of the Arab to introduce any animal form into his ornament; but although all the radiance of colour, all the refinements of proportion, and all the intricacies of geometrical design were open to him, he could not produce any noble work without an *abstraction* of the forms of leafage, to be used in his capitals, and made the ground plan of his chased ornament. But I have above noted that colouring is an entirely distinct and independent art; and in the "Seven Lamps" we saw that this art had most power when practised in arrangements of simple geometrical form: the Arab, therefore, lay under no disadvantage in colouring, and he had all the noble elements of constructive and proportional beauty at his command. The imitation of radiance by the variegated *voussoir*, the expression of the sweep of the desert by the barred red lines upon the wall, the starred inshedding of light through his vaulted roof, and all the endless fantasy of abstract line, were still in the power of his ardent and fantastic spirit. Much he achieved; and yet, in the effort of his overtaxed invention, restrained from its proper food, he made his architecture a glittering vacillation of undisciplined enchantment, and left the lustre of its edifices to wither like a startling dream, whose beauty we may indeed feel, and whose instruction we may receive, but must smile at its inconsistency, and mourn over its evanescence."—pp. 228, 229.

The question as to the *treatment* of ornament is still more extensive, and still more difficult. Mr. Ruskin begins by arguing—and it is next to impossible to differ from him—that "so far from the perfection of a work" (e.g. a piece of sculpture or a painting) "conducting to its ornamental purpose, we may say, with entire security, that its perfection, in some degree, unfits it for its purpose, and that no absolutely complete sculpture can be decoratively right." But then how can any justification be attempted, or still more, how can any limits be agreed upon, for the intentional imperfection of a work of art, considered as a mere ornamental accessory? Mr. Ruskin shrinks from any absolute conclusion on this point.

"How far this subordination is in different situations to be expressed, or how far it may be surrendered, and ornament, the servant, be permitted to become independent; and by what means the subordination is best to be expressed when it is required, are by far the most difficult questions I have ever tried to work out respecting any branch of art; for in many of the examples to which I look as authoritative in their majesty of effect, it is almost impossible to say whether the abstraction or imperfection of the sculpture was owing to the choice or the incapacity of the workman; and if to the latter, how far the re-

sult of fortunate incapacity can be imitated by prudent self-restraint. The reader, I think, will understand this at once, by considering the effect of the illuminations of an old missal. In their bold rejection of all principles of perspective, light and shade, and drawing, they are infinitely more ornamental to the page, owing to the vivid opposition of their bright colours and quaint lines, than if they had been drawn by Da Vinci himself; and so the Arena Chapel is far more brightly decorated by the archaic frescoes of Giotto, than the Stanzas of the Vatican are by those of Raffaele. But how far it is possible to recur to such archaism, or to make up for it by any voluntary abandonment of power, I cannot as yet venture in any wise to determine.

"So, on the other hand, in many instances of finished work in which I find most to regret or to reprobate, I can hardly distinguish what is erroneous in principle from what is vulgar in execution. For instance, in most Romanesque churches of Italy, the porches are guarded by gigantic animals, lions or griffins, of admirable severity of design; yet, in many cases, of so rude workmanship, that it can hardly be determined how much of this severity was intentional,—how much involuntary. In the cathedral of Genoa, two modern lions have, in imitation of this ancient custom, been placed on the steps of its west front; and the Italian sculptor, thinking himself a marvellous great man because he knew what lions were really like, has copied them, in the menagerie, with great success, and produced two hairy and well-whiskered beasts, as like to real lions as he could possibly cut them. One wishes them back in the menagerie for his pains; but it is impossible to say how far the offence of their presence is owing to the mere stupidity and vulgarity of the sculpture, and how far we might have been delighted with a realisation, carried to nearly the same length, by Ghiberti or Michael Angelo. (I say *nearly*, because neither Ghiberti nor Michael Angelo could ever have attempted, or permitted, entire realisation, even in independent sculpture.)

"In spite of these embarrassments, however, some few certainties may be marked in the treatment of past architecture, and secure conclusions deduced for future practice. There is first, for instance, the assuredly intended and resolute abstraction of the Ninevite and Egyptian sculptors. The men who cut those granite lions in the Egyptian room of the British Museum, and who carved the calm faces of those Ninevite kings, knew much more, both of lions and kings, than they chose to express. Then there is the Greek system, in which the human sculpture is perfect, the architecture and animal sculpture is subordinate to it, and the architectural ornament severely subordinated to this again, so as to be composed of little more than abstract lines; and, finally, there is the peculiarly mediæval system, in which the inferior details are carried to as great or greater imitative perfection as the higher sculpture; and the subordination is chiefly effected by symmetries of arrangement, and quaintnesses of treatment, respecting which it is difficult to say how far they resulted from intention, and how far from incapacity."—pp. 232, 233.

Of these systems, Mr. Ruskin considers the first impossible, in the modern state of society; the Greek depends, he thinks, on the possession of a Phidias; the mediæval system remains, as suitable for our practical adoption. In this the rule is, as he lays it down, to "realise" the inferior classes of ornament,—e.g., leaves, birds, &c.—to "formalise" the higher classes, such as men and quadrupeds. Because the lower classes are subordinate in themselves, though realised *ad unguem*; while human sculpture "can only be subordinate by being imperfect."

We cannot fairly abbreviate the next striking passage:—

"Architecture is the work of nations; but we cannot have nations of great sculptors. Every house in every street of every city ought to be good architecture. XII.

ture, but we cannot have Flaxman or Thorwaldsen at work upon it ; nor, even if we chose only to devote ourselves to our public buildings, could the mass and majesty of them be great, if we required all to be executed by great men. Greatness is not to be had in the required quantity. Giotto may design a campanile, but he cannot carve it ; he can only carve one or two of the bas-reliefs at the base of it. And with every increase of your fastidiousness in the execution of your ornament, you diminish the possible number and grandeur of your buildings. Do not think you can educate your workmen, or that the demand for perfection will increase the supply. Educated imbecility and finessed foolishness are the worst of all imbecilities and foolishnesses ; and there is no free-trade measure which will ever lower the price of brains,—there is no California of common sense. Exactly in the degree in which you require your decoration to be wrought by thoughtful men, you diminish the extent and number of architectural works. Your business as an architect is to calculate only on the co-operation of inferior men, to think for them, and to indicate for them such expressions of your thoughts as the weakest capacity can comprehend and the feeblest hand can execute. This is the definition of the purest architectural abstractions. They are the deep and laborious thoughts of the greatest men, put into such easy letters, that they can be written by the simplest. *They are expressions of the mind of manhood by the hands of childhood.*”—p. 236.

Such architectural abstractions could be expressed by the multitudinous slaves of a Ninevite or Egyptian despot. But those times cannot return.

“We have,” says our author, “with Christianity recognised the individual value of every soul ; and there is no intelligence so feeble, but that its single ray may in some sort contribute to the general light. This is the glory of Gothic architecture, that every jot and tittle, every point and niche of it, affords room, fuel, and focus for individual fire. But you cease to acknowledge this, and you refuse to accept the help of the lesser mind, if you require the work to be all executed in a great manner. Your business is to think out all of it nobly, to dictate the expression of it as far as your dictation can assist the less elevated intelligence ; then to leave this, aided and taught as far as may be, to its own simple act and effort ; and to rejoice in its simplicity if not in its power, and in its vitality if not in its science. We have, then, three orders of ornament, classed according to the degrees of correspondence of the executive and conceptive minds. We have the servile ornament, in which the executive is absolutely subjected to the inventive,—the ornament of the great Eastern nations, more especially Hamite, and all pre-Christian, yet thoroughly noble in its submissiveness. Then we have the mediæval system, in which the mind of the inferior workmen is recognised, and has full room for action, but is guided and ennobled by the ruling mind. This is the truly Christian and only perfect system. Finally, we have ornaments expressing the endeavour to equalise the executive and inventive,—endeavour which is Renaissance and revolutionary, and destructive of all noble architecture.”—p. 237.

Next comes the consideration of ornament, treated as with reference to actual distance from the eye. Mr. Ruskin clothes his observations, which are here of necessity of a more commonplace and indisputable kind, in language of such beauty, that we cannot refrain from another quotation :—

“Are not all natural things, it may be asked, as lovely near as far away ? Nay, not so. Look at the clouds, and watch the delicate sculpture of their

alabaster sides, and the rounded lustre of their magnificent rolling. They were meant to be beheld far away; they were shaped for their place, high above your head; approach them, and they fuse into vague mists, or whirl away in fierce fragments of thunderous vapour. Look at the crest of the Alp, from the far-away plains over which its light is cast, whence human souls have communion with it by their myriads. The child looks up to it in the dawn, and the husbandman in the burden and heat of the day, and the old man in the going down of the sun, and it is to them all as the celestial city on the world's horizon: dyed with the depth of heaven, and clothed with the calm of eternity. There was it set for holy dominion, by Him Who marked for the sun his journey, and bade the moon know her going down. It was built for its place in the far-off sky; approach it, and as the sound of the voice of man dies away about its foundation, and the tide of human life, shallowed upon the vast aerial shore, is at last met by the Eternal, 'Here shall thy waves be stayed,' the glory of its aspect fades into blanched fearfulness; its purple walls are rent into grialy rocks, its silver fretwork saddened into wasting snow; the storm-brands of ages are on its breast, the ashes of its own ruin lie solemnly on its white raiment."—p. 239.

This part of his subject is pursued, in a very interesting way, for some length; and we wish we could transfer to our pages the description, in particular, of the natural and common-sense way in which a cathedral tower can be made, by the proper kind and position of ornament to meet its several requirements of looking well from a near or distant point of view. Hence another reasonable allegation against English Perpendicular, from the "democratic" insubordination of its ornament, which is in fact nothing but the infinite repetition of one pattern. This chapter concludes with disquisitions on the place and the quantity of ornament; remarkable for a very able and recondite argument in favour of a certain conventionalism, for which we must refer our reader to the book itself.

We need scarcely dwell so long on the chapters immediately succeeding, which, dealing with the details of the subject, investigate the best kind of ornament for the angle, the edge and fillet, and the roll and recess. But we should, in passing, acquaint our readers with a new term in art, invented by Mr. Ruskin, and which will doubtless re-appear in future works of his. It is "Proutism," a name borrowed from that of the well-known artist, who is asserted to exhibit this principle most forcibly in his architectural drawings. "Proutism," then, is defined (p. 244) to be "all expedients both of simplification and energy, for the expression of details at a distance, where their actual forms would have been invisible."

The application of ornament to the other divisions of architectural members,—of which we gave some account in our last number,—is treated of under the heads of the Base, the Wall-veil and Shaft, the Cornice and Capital, the Archivolt and Aperture, and finally the Roof. It is hopeless to give any adequate notion of these disquisitions within our narrow limits. They are richly illustrated with diagrams and sections of mouldings, besides some striking coloured daguerrotypic views.

It may be worth while, as a matter of curiosity, to quote the way in which Mr. Ruskin meets the obvious anomaly presented by the not uncommon Lombardic bases resting on lions or other animals:—

"I have also passed over, without present notice, the fantastic bases formed by couchant animals, which sustain many Lombardic shafts. The pillars they support have independent bases of the ordinary kind; and the animal form beneath is less to be considered as a true base (though often exquisitely combined with it, as in the shaft on the south-west angle of the cathedral of Genoa) than as a piece of sculpture, otherwise necessary to the nobility of the building, and deriving its value from its special positive fulfilment of expressional purposes, with which we have here no concern. As the embodiment of a wild superstition, and the representation of supernatural powers, their appeal to the imagination sets at utter defiance all judgment based on ordinary canons of law; and the magnificence of their treatment atones, in nearly every case, for the extravagance of their conception. I should not admit this appeal to the imagination, if it had been made by a nation in whom the powers of body and mind had been languid: but by the Lombard, strong in all the realities of human life, we need not fear being led astray. The visions of a distempered fancy are not indeed permitted to replace the truth, or set aside the laws of science; but the imagination which is thoroughly under the command of the intelligent will, has a dominion indiscernible by science, illimitable by law; and we may acknowledge the authority of the Lombardic gryphons in the mere splendour of their presence, without thinking idolatry an excuse for mechanical misconstruction, or dreading to be called upon, in other cases, to admire a systemless architecture, because it may happen to have sprung from an irrational religion."—pp. 284, 285.

We are delighted to find in Mr. Ruskin a champion for the beauty, as well as the strict architectural propriety, of the Italian method of decoration by horizontal bands of colour; in opposition to the dictum of Professor Willis. Mr. Ruskin contrasts, very amusingly, with this beautiful Italian ornament, the fashionable modern plan of marking wall-veils with lines, and of "rusticating" basements. The latter system he ridicules most unsparingly; and thus compares it with nature's treatment of a foundation:—

"It is, however, I believe, sometimes supposed that rustication gives an appearance of solidity to foundation stones. Not so; at least to any one who knows the look of a hard stone. You may, by rustication, make your good marble or granite look like wet slime, honeycombed by sand-eels, or like half-baked tufo, covered with slow exudation of stalactite—or like rotten claystone, coated with concretions of its own mud; but not like the stones of which this hard world is built. Do not think that nature rusticates her foundations. Smooth sheets of rock, glistening like sea waves, and that ring under the hammer like a brazen bell,—that is her preparation for first stories. She does rusticate sometimes: crumbly sandstones, with their ripple-marks filled with red mud; dusty limestones, which the rains wash into labyrinthine cavities; spongy lavas, which the volcano blast drags hither and thither into ropy coils and bubbling hollows; these she rusticates indeed, when she wants to make oyster-shells and magnesia of them, but not when she needs to lay foundations with them. Then she seeks the polished surface and iron heart, not rough looks and incoherent substance."—p. 280.

Here is another natural picture:—

"Many forest trees present, in their accidental contortions, types of most complicated spiral shafts, the plan being originally of a grouped shaft rising from several roots; nor indeed will the reader ever find models for every kind of shaft-decorating so graceful or so gorgeous, as he will find in the great forest aiale, where the strength of the earth itself seems to rise from the roots

into the vaulting; but the shaft-surface, barred as it expands with rings of ebony and silver, is fretted with traceries of ivy, marbled with purple moss, veined with grey lichen, and tessellated, by the rays of the rolling heaven, with flitting fancies of blue shadow and burning gold."—p. 295.

In the chapter on the decoration of the Cornice and Capital, Mr. Ruskin carries to excess some of his theories, and pretends to find, in the details of certain capitals, of which he gives an illustration, evidences of a religious significance that cannot but be considered as fanciful almost even to the extent of puerility. For example, in one cornice he detects "the Christian element struggling with the formalism of the Papacy, —the Papacy being entirely heathen in all its principles." And there is much to the same effect, which we need not pause to discuss. Allowance must be made for Mr. Ruskin's idiosyncrasy. It is an old excuse: *aliquando bonus dormitat Homerus*.

These later chapters abound, however, in thoughtful and suggestive observations, which will well repay any one, particularly a professional architect, for perusing them; and we must refer any that are interested to the volume itself, because our space would not suffice for even an analysis of Mr. Ruskin's arguments. We may call attention, however, to some exceedingly good remarks on the essential difference between windows and doors in the Northern Gothic, and the wall-apertures in the Southern style. Mr. Ruskin thus indicates his meaning in the beginning of his chapter on "The Archivolt and Aperture."

"If the windows and doors of some of our best northern Gothic buildings were built up, and the ornament of their archivolt concealed, there would often remain little but masses of dead wall and unsightly buttress; the whole vitality of the building consisting in the graceful proportions or rich mouldings of its apertures. It is not so in the south, where, frequently, the aperture is a mere dark spot on the variegated wall; but there the column, with its horizontal or curved architrave, assumes an importance of another kind, equally dependent upon the methods of lintel and archivolt decoration."—p. 323.

We commend also the striking remarks of Mr. Ruskin on crockets and finials, and ridge-crests, in the chapter on roofs, to his readers' attention.

The concluding chapter of all is entitled, "The Vestibule," and is meant to introduce us merely to Venice, the "Stones" of which will be the subject of Mr. Ruskin's examination in subsequent volumes. It is a chapter worthy to be read again and again. The refutation, in particular, of some dicta of Mr. Garbett's on art, is couched in language of indignant eloquence and great force. One more extract we must give, of which it were needless to speak in praise. It will commend itself to any unprejudiced mind; and it is a very fair *résumé* of Mr. Ruskin's views and aim in writing this treatise:—

"Have no fear, therefore, reader, in judging between nature and art, so only that you love both. If you can love one only, then let it be Nature; you are safe with her: but do not then attempt to judge the art, to which you do not care to give thought, or time. But if you love both, you may judge between them fearlessly; you may estimate the last, by its making you

remember the first, and giving you the same kind of joy. If, in the square of the city, you can find a delight, finite, indeed, but pure and intense, like that which you have in a valley among the hills, then its art and architecture are right; but if, after fair trial, you can find no delight in them, nor any instruction like that of nature, I call on you fearlessly to condemn them.

"We are forced, for the sake of accumulating our power and knowledge, to live in cities: but such advantage as we have in association with each other, is in great part counterbalanced by our loss of fellowship with nature. We cannot all have our gardens now, nor our pleasant fields to meditate in at eventide. Then the function of our architecture is, as far as may be, to replace these; to tell us about nature; to possess us with memories of her quietness; to be solemn and full of tenderness, like her, and rich in portraiture of her; full of delicate imagery of the flowers we can no more gather, and of the living creatures now far away from us in their own solitude. If ever you felt or found this in a London street,—if ever it furnished you with one serious thought, or one ray of true and gentle pleasure,—if there is in your heart a true delight in its grim railings and dark casements, and wasteful finery of shops, and feeble coxcombry of club-houses, it is well: promote the building of more like them. But if they never taught you anything, and never made you happier as you passed beneath them, do not think they have any mysterious goodness or occult sublimity. Have done with the wretched affectation, the futile barbarism, of pretending to enjoy: for, as surely as you know that the meadow grass, meshed with fairy rings, is better than the wood pavement, cut into hexagons; and as surely as you know the fresh winds and sunshine of the upland are better than the choke-damp of the vault, or the gas-light of the ball-room, you may know, as I told you that you should, that the good architecture, which has life, and truth, and joy in it, is better than the bad architecture which has death, dishonesty, and vexation of heart in it, from the beginning to the end of time."—pp. 343, 344.

After this, the volume concludes abruptly with a description of the actual approach to Venice from Mestre,—a marvellous specimen of minute word-painting, the truthfulness of which, to the smallest detail, can be vouched for by any who have made that never-to-be-forgotten journey. We hope that we may, ere long, meet Mr. Ruskin again, when he has landed from his gondola.

THE GREAT EXHIBITION.

In a few days after these sheets have come into our reader's hands, the great marvel of 1851—the "world's fair," that wonderful congress of oecumenical art and science which has occupied every tongue and every mind for praise or blame, the study of the philosopher, the topic of the journalist, the lounge of the multitude, will be a thing which has been, like the Field of Cloth of Gold, the Agora of Athens, the Gardens of Babylon, and the streets of "populous No;"—a landmark of the world's progress to that ultimate goal when artificers shall have increased till refinement and invention are satiated, and men shall have hurried to and fro till locomotion and transmission have annihilated the idea of mundane space,—till in one word, the End shall have come.

We do not repine. It is well that the new wonder of the world should have its close. But still the change, short as its complete existence will have been—less than six months—is one which leaves behind it that sort of sadness which we feel when we leave the joyous gatherings, the cheerful party in some familiar house, for the cold of the night, or the rules of a solitary every-day routine. The Great Exhibition has become a part of ourselves, a part of our city, a part of our nation, and we are loth to fancy the riders, and the sheep, and the cattle again upon the spot where the intellect of the world and the wealth of nations have so lately conglomerated, in a building itself a triumph of Saxon mind and Saxon enterprise.

It would be folly for us at this late time to attempt to add to our former notice of its contents; and in truth, among the additions which have from time to time been made to its contents, few comparatively concern those branches of art-industry which are our own peculiar function.

We were peculiarly disappointed to observe in the Russian department, that an unfortunate compliance with the *supposed* taste of the West had led the exhibitors of that wonderful empire to shirk the productions of their own revived mediæval and ecclesiastical art, which would, had they known how the land really lay, have excited so much attention in England. Our regret has been partly augmented, partially palliated, no ways appeased, by the plates of that gorgeous work on the national antiquities of Russia, which form a portion of the Exhibition. We cannot give an adequate description either of the beauty of the execution of the work, or of the elaborate splendour and grace of the objects depicted. Iconostases rich with precious metals, church plate of wondrous majesty, and often reproducing the exact forms of the most exquisite productions of the mediæval West, must be imagined, and then these must be pictured in the reproduced aspect of chromographic art.

One fact there is in the Russian Exhibition, a fact of first-rate importance—the full beauty and true manipulation of the most exquisite of all building stones—of *building stones* as distinct from *gems*—if indeed this material be not an almost *juste milieu* between the two—malachite, of course, we mean. We would fain have seen the general forms of the objects in which it is employed somewhat less commonplace. But the treatment of the material itself, the exquisite grace by which the distribution of its waving veins is in the process of veneering arranged into figures of sufficient regularity, passes all praise.

So handled, a sheet of malachite veneer becomes a polychromatized surface, covered with that formalized combination of the *libera manus* of creation, and the design of man, which only such a process could create, and varying in its tints from the palest yellow green, to an olive which is tantamount to black. It will be an everlasting shame to the religious taste and munificence of the west, if this noble material does not largely enter into revived Christian art. We should not overlook the fact, that the British empire yields malachite freely, from that prolific Burra-Burra mine in South Australia, of which rough speci-

mens are found in the Exhibition. We wish it yielded workmen who understood its treatment as do the Prince Demidoff's Slavonian serfs.

The new process of oxydizing silver, of which the French and Zollverein departments afford most interesting specimens, is a development of which we only see the first essay. The case of M. Froment Meurice, of Paris, for its exquisite manipulation of metal work, in many cases adapted to mediæval design (though not church purposes,) is in itself a living lecture.

The mediate advantage of the Great Exhibition to ecclesiology has been, we believe, incalculable, or rather providential. It came at the moment of the revival,—factitious, in truth, and for the time being menacing,—of the old puritanical hatred of ceremonial worship.

And yet in spite, but from the superior pressure of the immediate call, *not in defiance*, of this, the Exhibition was opened, and it contained,—all set on hand *before* the temporary outburst of Lydianism,—the apparatus of Catholic worship for the service of the Church of England: graceful in form, brilliant in material, and rich in material. There they were. People went to the Exhibition to be pleased, and the "mummeries" found a spontaneous approval.

Not less noticeable is the indirect influence of the whole affair as to the victory of decorative colour. No one could wander about its countless courts and drink in the beauty of the products scattered about, and decipher for himself how dead the entire display would have fallen but for the hangings and the carpets and the colours that had concealed the primitive character of the huge conservatory, and not return a convert to constructional polychrome, an enemy in short of that Puritanic feeling which strives to exorcise the *καλόν* in all created nature, which God has given us for our solace and as our best offering to Him.

Briefly then we part with the Exhibition as a landmark of the world's course, and a benefit, if religiously taken, to progressive man. It is something to have seen it, it will be something to be talked of. Forty or fifty years hence the aged man or crone who tells the tale of 1851 will never miss an auditory.

EXETER DIOCESAN ARCHITECTURAL SOCIETY.

A QUARTERLY meeting was held at the College Hall, on Thursday, September 4th, at which the Honourable Mr. Justice Coleridge presided; the following Report was submitted by the Committee:—

"Four months have glided away since the last meeting of this Society. Your Committee have, in consequence, a larger portion of the year to account for (if taken to task) than is strictly due to a Quarterly Report.

"Should their Report, on this occasion, contain quantity of matter in inverse proportion to the time it embraces, your Committee can

only plead, in vindication of such meagreness of fruit, that their labour has been unremitted, but that the harvest has not been plenteous.

"What *has been* done in the period since our last meeting, your Committee will proceed to relate.

"Four monthly meetings have been holden, and the committee of papers have had two additional sittings. From a reference to the minute book, and by a comparison of the proceedings during the four months under review, with other intervals of equal duration in the past history of the Society, it will be seen that the absence of any report, as is now the case, on designs and plans for building new churches in this diocese, is a blank in our transactions of very rare occurrence. Not a single plan has been submitted to your committee during four months. We hail the novelty as a happy omen. The *rarity* of its occurrence indicates the activity of the diocese in the past ten or twelve years, and may we not take the *fact* of its occurrence now as a token that the supply is gradually becoming commensurate with the demand? In our centres of increasing population, however, especially in its great focus, in and around Plymouth and Devonport, we have yet much to hope for.

"Turning our thoughts from the commencement to the completion of such works, the foremost objects for which we unite in brotherhood, your Committee can point with delight to the records of the diocese, which register eight consecrations of churches by the Bishop of Exeter within three months, and seven of them in the interval comprised in the present report. Five of these are churches of new parishes, formed under Sir Robert Peel's Act, and were consecrated in the following order:—on April 22nd, S. Paul's, at Devonport; May 17th, Godolphin, part of S. Breage, Cornwall; May 21st, Carnmenellis, part of Wendron, Cornwall; May 30, Charleston, part of S. Austell, Cornwall; June 11th, S. James's, at Devonport. Of the other three, S. Mark's was consecrated as a chapel of ease, at Dawlish, on the 23rd of April; and the rebuilt parish churches of Gerrans and S. Agnes, in Cornwall, were consecrated on the 24th and 28th of May.

"The reports of your Committee on the architectural features of these churches as derived from their designs, are, for the most part, entered on the minutes of their monthly meetings, and some are already printed in the Society's Transactions. The accounts, moreover, given in the local newspapers, testify that these eight new churches will afford gratification to the architect, as they present a subject of thankfulness to the churchman.

"Other churches in this diocese are ready for consecration, but it does not fall within our present province to notice them.

"Mention has frequently been made, in former reports, of the circulation of 'Rough Notes' of churches, amongst the members of this Society; attention has been often called to them, and corrections have been sought, in order to bring these sheets to as perfect a state as is possible. A further reason for this invitation of corrections has now arisen. Application has been made to your Committee for permission to embody portions of these 'Rough Notes' in the next edition of Murray's Hand-book of Devonshire, and this request has been granted, with a proviso that the copy presented for this purpose be compared

with the *corrected* copy in the Curator's possession, and that the MS. corrections be entered in the copy presented to the authors of the Hand-book. It is hoped, therefore, that our members will awaken to the necessity of lending their aid to prevent the publication of errors.

"Your Committee are pleased to report that the Society's Portfolio, which usually lies on the table in this room, is full, and in order to make the valuable collection of plans and drawings which it contains available to the members generally, that a catalogue of contents has been prepared, and will be printed in the next part of the Society's Transactions. Your Committee voted their best thanks to Mr. Norris for the pains and care he has bestowed in the preparation of the catalogue.

"There is ground for fear that the paper on the restoration at Ottery S. Mary, with which the Society is to be favoured this day, may not find its place in the next number of Transactions, in consequence of the present late period of the year, and of the finances of the Society being already pledged to their utmost extent in the preparation of the forthcoming part.

"The Committee of Papers have been actively employed in the revision of the letter press for the next part of Transactions, and the general Committee have voted £100 for the execution of the plates which have long been designed for its illustration and enrichment, viz., the polychromatic lithographs of Branscombe's monument in Exeter Cathedral, as drawn and painted by the skilful hand of our very valuable member and contributor, Mr. Ashworth.

"A very handsome book has been presented to the Society, by Lady Rolle, containing a descriptive and illustrative account of Bicton church. It should be peculiarly interesting to our members, as this new church is the work of Mr. Hayward, the architect of the Society.

"The subject which has most engaged the attention of your Committee, since the last meeting, has been the consideration of Mr. White's papers on the principles of design in churches, and particularly on his theory that breadth of proportion, in churches and their component features, conveys a sense of *repose* which recommends its adoption, especially in a church intended for a rural district. He illustrated the view by ancient precedent. Your Committee were constrained to differ from Mr. White, in their reply to the questions he submitted to them, with regard to his view and argument. The examples he adduced were not considered by your Committee to be models of beauty, in the edifices in which they occur, whilst, in degree, they fall short of the proportions of his own designs, and failed to support his case. And, further, in his argument, the acknowledged principle of verticality was surrendered; if the due embodiment of this principle, the symbol which points the soul to heaven, should not militate (as it does not appear to militate) against the feeling of repose, whilst the horizontal character advocated would be subversive of the opposite and essential element, then, the widening of our churches and their parts without increased elevation, would involve the sacrifice of a principle in Gothic architecture and the loss of its power, without any counterbalancing gain or compensation.

"The Annual report of the Plymouth Committee, with which the meeting will be favoured to-day, was read at Plymouth, so long ago as February 11; your Committee regret the delay, but it was unavoidable, as it came to hand too late for the May meeting."

The following donations were made; by Lady Rolle, an illustrated account of the new church of Bicton, of which she was the foundress; by Mr. Britton, a set of his plates of Exeter Cathedral, S. Mary Redcliffe, Bristol, and other prints; by the Rev. J. L. Fulford, various drawings, amongst them five wayside crosses found by him in two parishes of North Devon, one of which has been recently repaired by the village blacksmith, and a wooden post placed carefully against it by the farmer whose entrance-gate closes against it; such evidence of care is worthy imitation.

Mr. Ellis exhibited a rich specimen, and several casts of altar plate, as well as a very good one of a brass candlestick for pulpit or desk, both the works of Messrs. Evans, Thomason, and Brown, for whom he is appointed agent.

The papers read on this occasion were; a most elaborate one by Mr. John Coleridge, on practical architecture, and its kindred sciences—the arts of glass-staining and painting, with illustration in the details of the noble restoration of S. Mary Ottery, by Mr. Butterfield; and a paper on the Towers of the Lizard district, by Mr. J. J. Rogers.

Unfortunately a paper on the rebuilt church of S. Bartholomew, Yealmpton, by Mr. Furneaux, which was sent from Plymouth only three days since, was unavoidably postponed, on account of the lateness of the hour to which the meeting was prolonged.

REVIEW.

Les Vrais Principes de l'Architecture Ogivale ou Chretienne, avec des remarques sur leur renaissance au temps actuel, du texte Anglais de A. W. PUGIN, par T. H. KING, et traduit en Français par P. Lebrocqy, 1850. Bruges: T. H. King. 4to. pp. 243.

WE introduce to our readers a singular and very interesting publication—no less than a treatise on Christian Architecture and Ecclesiology, of which the foundation is a cento of Mr. Pugin's publications, most copiously illustrated both by woodcuts interspersed in the text and separate lithographs, mostly plain, but a few in colours, chiefly copied from Mr. Pugin's various works, several modified from them, others original. We hail with delight such a manifestation of the spread of sounder ecclesiological principles in Belgium, and we look with somewhat of a national satisfaction upon the work which testifies to it being a compilation from the writings of a fellow-countryman. Its compilers pay a pleasing and modest compliment to Mr. Pugin, in an announcement at the commencement of the work. The preface, which is of considerable length, details the abasement of Christian art in

Belgium, and the energy of those who are anxious to restore, in similar language to that which we, and all others labouring in the same cause, are compelled to employ. One most deplorable circumstance is recorded; the destruction through the vandalism of its inmates of the Hospital of S. John, at Bruges, of which so interesting a description is given by Mr. Webb in his *Continental Ecclesiology*. The Hemlings, which in his days were *in situ*, have been removed to a museum. We must protest against the total silence maintained in this preface upon the ecclesiological movement in the English Church. The Roman Catholic authors of it could not be expected to take other than a Roman Catholic view of it. But we had a right to see it treated under this aspect.

Among the additional illustrations we find one or two churches by Mr. Hansom, of whom especial mention is made in the preface. Several plates contain the ancient sides of Mr. Pugin's admirable contrasts, with his modern foils replaced by similar abominations selected from Belgian towns. They are cleverly done, and point the epigram about as completely as the structures which they supplant. A plate of the ancient tabernacle of Louvain cannot fail to attract attention. But the utility of the volume is greatly impaired by the want of a classified index to its numerous illustrations.

It is clear that the ecclesiological revival has set in in Belgium. It cannot fail to spread in a country so rich in the treasures of mediæval art.

NEW CHURCHES.

Holy Trinity, Malvern, Worcestershire.—On former occasions we have remarked the skill with which difficulties of site had been overcome by Mr. Dawkes, in the case of S. Andrews, Well Street, London. Hardly inferior are the difficulties presented by the church before us, though they are of a different description. The situation is on one of the steep ascents of the Worcestershire side of the Malvern Hills, necessitating the east elevation being on the lower plane: hence the difference of height between the bases of the chancel and nave walls is very considerable. The difficulty is really well grappled with by the architect, and it can be appreciated, when we say that upwards of £700 have been expended on the foundations alone. The wall of the chancel being necessarily half as high again as the nave, has a particularly grand and imposing appearance, and but for a few architectural delinquencies, would meet with our hearty approval. The east window, we are happy to state, has geometrical tracery instead of the eternal triplet, which is to be seen in every modern church in this locality. The other windows are small, and have perhaps a more secular appearance than is desirable. The plan of the church consists of a chancel, nave with aisles, and a chapel, or rather an extension of the north aisle, for the organ, opening into the chancel by a plaster arch. It is very objectionable that this arch, and indeed all the internal arches

of the windows, should be of plaister, when there is so much external pretension of stone. We are informed, that it is solely through great exertions of the architect that so much stone has been introduced; yet, rather than mar the interior by plaister arches, we think he had better have omitted the bell turret, or something else which was not necessary to the design. The passage from the vestry to the chancel is through the organ chapel, which we think a bad arrangement; there should have been a *bond fide* door from the vestry into the chancel immediately below the sanctuary, which would have obviated the present displacement of the stalls. In the angle formed externally by the "organ chapel" and north chancel wall, the architect has placed a bell turret of not an unpicturesque, but unusual and questionable appearance. The fittings are of a costly description, and are within a little of being good. There is a fair east window, by Mr. O'Connor, representing the Transfiguration; the colouring is rich, and the drawing of some of the heads is pleasing; but we should be glad to see Mr. O'Connor trusting himself a little more to the introduction of white glass. The prayers are said from a desk facing north, which might well have been dispensed with. In design, it is far from ornamental; indeed, all the woodwork, stalls, altar rails, and pulpit, are unsatisfactory, especially the latter, which though correct in form, is merely a copy of stone carving in wood. Notwithstanding many points worthy of censure, we must congratulate Mr. Dawkes on having produced a solemn and satisfactory church.

S. Michael, Stramshall, Staffordshire.—In this village, a hamlet of Uttoxeter, a new chapelry is just completed, from the design of Mr. Fradgley, a local builder. It is not a work of genius, but as a careful imitation of a good type of church it is not unsuccessful in general effect: much more so indeed than in its details. It consists of chancel and nave, south-west porch, and a small thin bell turret attached to the south-west angle: the style is First-Pointed. The roofs being of exact equilateral pitch, the exterior of the church is both striking and picturesque, in spite of the puny turret, and the flimsiness of the open wooden porch. To come to particulars: the east window is an ambitious triplet of lancets, of unequal height, and with heavy jamb-shafts internally. The west window is a quintuplet of lancets—of the same sort of treatment: an inversion of the right order, and, anyhow, too pretending a feature for the scale of the building. The windows in the north wall of the chancel are two trefoiled lancets: on the south side there is a two-light window; and double sedilia of stone, with a shaft between them. The nave has small single lancets, with plain heads, on each side. All the windows, we may add, have their cills too low. The roofs are open, constructed of deal, that of the chancel showing its collars; that in the nave, which is of two bays, having its principals supported by semi-shafts and corbels, far too cumbrous in effect. The chancel-arch is somewhat exaggerated; being made up of several heavy orders, with triply-shafted piers, banded at half their height. Under this arch is a rise of two steps, and the sanctuary is reached by another step. The chancel was quite unfurnished when we saw it. We should think, particularly in so small and so open a building, it would

be used for the seat of the officiating priest. A reading-desk in the nave would be ridiculously superfluous here. The pulpit is fixed at the north-east corner of the nave: it is of stone, hexagonal in plan, and very heavy in design. It is carved with the evangelistic symbols, and has the dog-tooth moulding at its angles. The steps by which it is reached are very narrow and most awkward in arrangement. The nave is filled with simple open seats, of deal varnished: they seemed all too narrow, especially those for the children, towards the west end, in which kneeling would be scarcely possible. The floor is of the common black and red tiles of the county. The vestry is treated in a wrong manner: being built as a small transept, at the north-eastern corner of the nave, into which it opens by an arch, filled with an open screen and door, of deal. It has two windows and a fireplace, but no external door. Externally, the south-west door is too large—an ugly plain arch—and the porch is of oak, open, and insufficient for its purpose. The lofty roofs are covered with scaled tiles: there are crests, and gable-crosses. The thing most to be regretted in the design is the thin octagonal bell-turret before mentioned. It is far too diminutive; and a bell-gable would have suited the design far better. Its belfry stage is so much lower than the nave-roof that the latter will intercept the sound of the bells on the north side. The capping is of stone, pyramidal, with a cross and vane at the top. The buttresses are scarcely of the proper character of First-Pointed, and the corbel-table under the eaves is exaggerated, and too much like Transitional work. However the whole building has an undeniably church-like appearance. It is built of Hollington sandstone, and the situation is extremely pretty. The chancel, though of good size, looks from the outside somewhat disproportionate to the nave. We may add that the small openings in some of the windows will scarcely be sufficient for ventilation.

S. James, Lathom, Ormskirk, Lancashire, Diocese of Chester.—This church was built and endowed by the Earl of Derby, and is a fine object to the country round. Mr. Sydney Smirke is the architect. It consists of nave, chancel, south aisle, with tower and spire at its west end, the lower portion of the tower serving for a porch; and sacristy at east end of aisle, opening into chancel. The material is ashlar sandstone. The dimensions are as follows: nave 95 ft. 6 in. by 28 ft.; aisle 52 ft. by 12 ft. 6 in.; tower 15 ft. 6 in. square; chancel 23 ft. 7 in. by 19 ft. 10 in. The aisle is divided from the nave by an arcade of four bays. The church is intended to be Early Middle-Pointed, but there is a large east window of very late style. Like all Mr. Smirke's buildings, the ornamental parts are outside; the inside being plaister, even the chancel and aisle arches. The chancel is raised two steps above the nave, paved with red and blue tiles; a low open screen with doors separating the nave from the chancel. Within this is the organ, the stalls for priest and choir, and the lettern. The sanctuary is raised two steps above the chancel, with no rails. The Priest's desk is on the north side, facing south. The pulpit is at the south-east corner of the nave, octagonal at base, and like the altar is of English oak. They are both partially carved, the panels of pierced open work, the pattern having been taken from a piece of carving in Brancepeth church, Durham. The panels of the altar will have a

red ground. The carving is done by the curate of the church. It is intended to fill the chancel with carved oak stalls by the same hand. The faldstool stands in the nave before the chancel door. The font is placed centrally at the west end. It is large and beautiful. The church will hold 420 persons. The altar is covered with a carpet of crimson velvet, leaving the carved work exposed. The sacred vessels are from the manufactory of Mr. Keith. The chancel is lighted by a coronalucis. We are glad to state in conclusion that at the consecration (by the Bishop of Chester, on the 19th of August) the celebration of Holy Communion was not omitted. Unhappily this is only the *second* instance of this in the diocese, the first having been All Saints, Wigan.

CHURCH RESTORATIONS.

Norwich Cathedral.—We found certain works in progress in this cathedral on a late visit. The bad example set in Westminster Abbey was being so far followed as that the north transept was being thrown into the (ritual) choir, with seats ranged longitudinally to accommodate worshippers. To be sure this transept was before blocked up with boxes beneath, and a gallery above, looking into the choir; so that there is not much to regret in the change. But the reform is in a wrong direction. The south transept still retains its gallery. Mr. Brown is the architect of the new works: the seats he has inserted are massive and of oak, but of exceedingly bad Third-Pointed design. As a curious piece of misapplied ornament we may mention that their *basement*-moulding is elaborately embattled. Towards the eastern end of the north aisle of the nave, Mr. Brown is building a stone screen, of heavy and late design, which contains a door admitting to the new seats in the north transept. We know of no Romanesque apse more hopelessly defiled than that of Norwich. The presbytery is full of ugly fixed open seats, of Third-Pointed style, all with their backs to the altar. We heard that it was proposed to rearrange these longitudinally: and, close up to the altar, which is unprotected by any rails or screen, there are already placed some lighter benches, of poor modern design with much pierced tracery about them, ranged north and south, in three rows on each side. As to stained glass Mr. Yarrington's single figures are sufficiently unobtrusive now they are moved to the lights in the central lantern. Why was not the hideous transparency, formerly in the eastern apse, broken, instead of being removed to the eastern wall of the south transept? Here a Romanesque window has been mutilated in order to admit it. The present apse window is by Mr. Warrington. It is of the Third Style, much antiquated, but with fair tinctures not inharmoniously disposed. The design is a series of saints under canopies; but very confused in effect. Below, in the triforium, is a very inferior window of Romanesque glass; very

purplish in tone, and with its medallions very perplexed and undistinguishable. Mr. Warrington has succeeded better in a memorial window to the late Professor Smythe, placed in the north aisle of the nave. This window is Third-Pointed, of three trefoiled lights, and the glass is of the same style. The subjects represented are the Adoration of the Magi, the Dispute with the Doctors, and the Crucifixion: and the artist has so far abandoned his former manner as to have executed this window with very fair drawing, and very slight antiquation. The tinctures too are good, and there is sufficient relief to the coloration. We must speak less favourably of the tracery of the canopies; and the angels in the head of the window want severity. The filling of the great west window has been intrusted, we hear, to Messrs. Ward and Nixon. This is to be in memory of the late Bishop Stanley,—whose gravestone, in the middle of the nave, is so disproportionately large (we may remark) as absolutely to give an appearance of want of size in the nave itself.

Norwich, S. Martin's at Palace.—This little church, which stands just opposite to the entrance to the Episcopal palace, was in course of restoration this autumn, when, owing to imperfect shoring during the works, a large portion of the north wall of the chancel fell down, bringing down with it part of the nave and its roof. There must have been bad management in this case. The restoration appeared to be accurate and unpretending; in the style of the church, a late Third-Pointed.

Norwich, S. Peter Mancroft.—The projected works in this noble parish church are not yet commenced, but we noticed the first symptom of improvement in the fact of three stalls, of poor Third-Pointed design, being set, though without desks, on each side of the sanctuary outside of the altar rails. Over the altar also is a beginning of polychrome: a monogram of the Holy Name, creditably executed. The S. Peter in the east window is unusually bad.

Norwich, S. Julian.—This very small church, with a round tower of flints and a nave and chancel of the Romanesque style, was entirely restored some five or six years ago. The intention was better than the actual accomplishment. A fine Romanesque door, on the south-west, has been restored in plaister, and spoilt. The nave was reseated: an open reading-stand placed at its north-east corner, and some longitudinal seats, of mean design, fixed in the chancel. The chancel has a coved roof, with some well meant attempts at colour, and over the altar, which is raised, there is a diaper on the eastern wall, besides a kind of altar-piece in colour, with a floriated cross in the middle, between the monograms *ihc xpc* in medallions on each side. The east window is of stained glass, by an artist named Grant. It is meant to be of Byzantine style, and is very washy and poor in tinctures, as well as inferior in design. The chief device is a figure of our Lord, seated in majesty, in a pointed aureole of blue. The Evangelistic symbols surround it, in yellow medallions. The face, draperies, and drawing, are all much below the average.

Norwich, S. George Tombland.—In this church a new east window of Third-Pointed design is inserted into the chancel, and the adjoining

eastern windows of the chancel clerestory, of the same style, are restored.

Christ Church, Spitalfields, the work of Hawksmoor, pupil of Sir Christopher Wren, is undergoing a thorough internal restoration. The architect is Mr. John Young. The innovations made at various times in the original design are being removed, and the screenwork restored to its original character. The stonework is being cleaned from the paint, tooled down, and reworked to a fair surface. Improvements are proposed to be made in the chancel (which will receive a decoration in colour) by opening the small chambers on the north and south sides, and dividing the blank space of the bare walls into compartments, filling in the openings at the lower parts with stone balustrades, as at S. Leonard's, Shoreditch. This has been done at the instigation of the architect, who, from an examination of the masonry and a comparison with the other churches erected by Hawksmoor, decided that the design of the chancel had been reserved for ultimate completion at a future period. The altar will be appropriately vested, and the chairs arranged sedilia-wise.

S. Anthony, in Roseland, Cornwall.—A restoration, satisfactory on the whole but with many blemishes, has recently been effected in this church. It is a cruciform structure. Nave, chancel, and transepts, without aisles, and, with the exception of the westernmost bay of the nave (which is Romanesque), of the First-Pointed style. It has a central tower and spire, and we do not remember to have seen a design more in harmony with its situation than this of S. Anthony. Some years ago the spire fell and destroyed the chancel. This has now been restored, and a pretty spire of wood and slate has been raised on the old tower. All the windows are of very good First-Pointed detail, with arches and jambshafts in the interior, and they are all filled with good pattern glass. The spire is supported by four beautiful and acutely Pointed arches, the capitals being adorned by elegant foliage. The north transept is defiled with a load of tablets, which have been re-erected. In the chancel were three windows, an eastern triplet, and lateral couplets, with a circle in the head of each. And these being filled with stained glass, the effect was exceedingly solemn. But we are much grieved to hear that, in order to admit more light, three new windows have lately been pierced: on one side two dumpy lancets, on the other side a couplet with a circle in the head. The nave is at present unrestored, with the exception of its eastern bay. The roofs throughout the church are good, but rather thin. The pulpit (the work of a clergyman) is too high, and the base is hideous. The workmanship and design of the upper part is creditable, but wherefore a door? The prayer-desk is a mere open book-stand, but turns west. There is an oak stall on the south of the chancel, and it would be an improvement if the desk were placed before it, as at present there is nothing but a long stool. The floor of the whole church is paved with good encaustic tiles, of chaste and appropriate patterns, and we are not pained by finding that we are stepping on the AGNUS DEI, or the sacred monogram. The seats are very rude and simple: the trunks of small trees cut in billots (the bark

being left), and placed upright, supporting planks. This beautiful church was the chapel of the friary, which (turned into a private residence) still remains attached to it as of old on the north side. There is no cross on either gable. There is no screen, but some wretched toy-like altar rails.

NOTICES AND ANSWERS TO CORRESPONDENTS.

WE desire to call our readers' attention to the prospectus lately issued of the *History and Antiquities of Saint David's*, by the Rev. W. B. JONES, and Mr. E. A. FREEMAN. Names of subscribers are received by Mr. W. Mason, of Tenby. We extract a sentence from the prospectus. We need not say how interesting and valuable the work is likely to be, considering who are its authors:—"This work was intended to form one or more of the annual volumes of the Cambrian Archæological Association, and a portion would probably have appeared in that shape during the present year. In consequence however of a contemplated change in the arrangements of that society, this intention has been unavoidably relinquished. It has since been found that justice could not be done to the portions of the book requiring illustrations, without a sufficient security against pecuniary risk. The method of publishing by subscription has therefore been necessarily resorted to."

Mr. BLOXAM and the Rev. J. M. GRESLEY are going to publish, by subscription, two views of the very remarkable monumental effigy of a Pilgrim, from the church of Ashby-de-la-Zouch.

Turning towards the East in public worship: Is it right or wrong? (London: Richardson) is the title of a somewhat fanatical brochure, answering the question very decidedly indeed in the negative. The author, it is clear, cannot even form a conception of that temper of mind, in which this and other pious practices should be considered.

M. PROSPER LAFAYE must forgive us for merely mentioning here the receipt of his *Essay on Stained Glass*, (Paris: Firmin Didot, 1851,) with a prefatory letter addressed to the Commissioners of the Great Exhibition. Some delay unfortunately occurred in the pamphlet reaching us. We shall probably recur to this essay in our next number. Meanwhile we thank M. Lafaye for this token of his sympathy with our labours.

CHURCH OF S. —, OTAGO, NEW ZEALAND.

To the Editor of the Ecclesiologist.

MY DEAR SIR,—My attention has been called to your strictures on a plan for a new church proposed to be erected in Otago, from a sketch by Mr. J. W. Hugall, of Cheltenham. I am inclined to think that these strictures would have been at least modified had you been aware that the sketch in question was the hastily executed result of an application from a surgeon (on the very point of leaving Cheltenham) that Mr. Hugall would suggest a structure which should *make available certain*

windows and doors, which the gentleman in question had already purchased and packed up ready for embarkation to New Zealand.

When the drawings were made it was rather with a view to Mr. Richardson's canvass for subscriptions, and as calculated to show what might be done with the materials at command than with any idea that they would be submitted to the ordeal of ecclesiological criticism.

I have the honour to be, my dear Sir,

Faithfully yours,

ALEX. WATSON.

[We have omitted part of Mr. Watson's letter, which seemed to us to introduce unnecessary considerations. We allow that the fact he mentions is important in abatement of any severe criticism upon Mr. Hugall's design.—ED.]

To the Editor of the Ecclesiologist.

SIR,—In your list of places where the bier and hearse is used I perceive that Tutbury, Staffordshire, is not down. The clerk told me that it is invariably used for all persons, except children. It is painted black, and the wood is, I think, deal; I do not know of what material the hearse is constructed. It occurred to me afterwards when I came home that Tutbury was not in your list. I did not think of it when I was there or I would have paid more particular attention to the construction of bier and hearse.

Yours obediently,

A. Z.

P.S.—The hearse and bier are always kept in the church, and a pall is used of course. I should say that it is, I believe, carried underhanded, but without straps.

Sept. 10th, 1851.

To the Editor of the Ecclesiologist.

DEAR SIR,—I perceive in the August number of the *Ecclesiologist* that my papers on the "Cornish fonts" and "Romanesque remains" have drawn forth letters from two of your correspondents. They both agree in the matter of the "vat." While I acknowledge that *their* solution of the mystery is probable, yet I am still inclined to doubt it, and think that that proposed by you in the foot note is at least equally likely to be correct. And if the woman meant the word *she* used for "font," why was she surprised (and I perfectly remember that she was not a little astonished) when I told her it was a font? Old customs and old traditions (e.g., "the custom of bowing to the altar at S. Juliot's," and "the possession of the north side of Forrabury churchyard by the devil,") still exist here, and why should there not "old words?" But this is really such a trifle that I will not waste any more of your valuable room by adding any thing further on the subject. Your correspondent "O." finds fault with my dedications. Now it is well known that a great many of the Cornish Churches retain their saints' names almost uncorrupted, e.g., S. Enoder, S. Endellion, S. Mabyn, &c., and a great many others have names derived from the saints, the prefix "S." being dropped, e.g., "Mevagissey," SS. Mevan and Issi, and I would add, "Lanteglos," S. Lantey; "Morwenstowe," S. Morwenna. "*Eglos*" is the Cornish for church, therefore I would

suggest *Lanteglos*, "the church of S. Lantey." But where did your correspondent find that *Lan* is Cornish for *holy*? I have examined Borlase and Polwhele (standard authorities), and find that it is a noun substantive, and means *church* or *enclosure*.

But I did not in writing the paper on "Romanesque remains" put down "S. Lantey" by mere guesswork, my authority was the "*Liber Ecclesiasticus*," published in 1837. I believe it to be very good authority. I will next consider "Morwenstowe." "Stow" means "place," e.g., in Cornwall, Michaelstowe, the place of S. Michael; Davidstowe, the place of S. David; Jacobstowe, the place of S. James; and so Morwenstowe, the place of S. Morwenna. "Mor" is Cornish for "sea," but wherefore so extraordinary an arrangement of the composition—

Mor	—	wen	—	stowe
Sea	—	S. Wenna	—	place?

S. Morwenna is the patron named in the "*Liber Ecclesiasticus*." With many apologies for the length of this letter,

I am, dear Sir, your obedient servant,



We cannot resist extracting from a private letter a notice of the services at S. Ninian's Cathedral:—"I regret much that I did not think of asking you to run down on S. Ninian's day, as under Mr. F. Helmore's direction and the Dean's ritual knowledge, the services were *most magnificently* conducted, particularly those in the evening, when the choir was lighted with gas, a long line of beads of which light is concealed very skilfully by the chancel screen, and produces an effect of unparalleled beauty. The music was most excellent, and I really never in any foreign church saw services so perfectly carried out, with so much splendour, dignity, and yet simplicity and good taste. The example in ritual is already exercising a most important effect on our country clergy, and even on our laity, and I see plainly the germs of a great ecclesiological and ritual advance." There is attached to the cathedral a choral college, which we can safely recommend to churchmen as an object especially deserving their zealous and active support. It is needless to remind them of the pledged orthodoxy of every thing connected with S. Ninian's. The Scotch Eucharistic office is the invariable use of this cathedral church.

A correspondent mentions some wall-paintings, of figures of saints and bishops, an angel, &c., discovered in the chancel of Colton church Staffordshire, while in process of being pulled down for rebuilding. Mr. Street is the architect employed, we believe, and we doubt not he will have sketched the designs before they perished. Careful uncovering of the paintings by hand is the safest way in such cases.

In answer to *Clericus Sarisburiensis*, we may say that we know of no real authority, save the usage in colleges, for laymen reading the lessons in church. We never heard of the lesson in the Burial Office being read by a layman.

Received H. B. S.—J. H. T.—L.—J. R. G. (too late for this number.

THE ECCLESIOLOGIST.

"Surge igitur et fac: et erit Dominus tecum."

No. LXXXVII.—DECEMBER, 1851.

(NEW SERIES, NO. LI.)

NOTES ON THE CHURCHES OF ANGERS.

PERHAPS no city in France suffered more from the excesses of the great Revolution, as regards destruction of religious buildings, than Angers. Up to that period it possessed forty-seven churches, twenty-seven convents, and five abbeys, amongst which was the superb foundation of Ronceray. Five churches besides the cathedral are all that now remain; and of the religious buildings, Ronceray and some others have been turned into engineering and manufacturing establishments.

S. Maurice.—Nothing can be more striking than the position of this cathedral. It crowns the heights up which creep the winding and picturesque streets of old Angers, and forms the central point to which they lead. It is a cross church without aisles to nave or choir, as is generally the case with Angevin churches. This peculiarity deprives them of much of that solemnity of effect derived from the interminable perspective of the piers and arcades of Pointed Architecture. The nave, with two chapels on the north and south sides of its western extremity, is of the 12th century, the transepts and choir of the 13th.

The plan of construction is in some respects peculiar, and observable in other churches of the province. The nave is of considerable length, being 280 feet long, with a breadth of 55 feet, while the choir and transepts are very short. The nave is divided into three bays by clustered vaulting piers engaged in the wall. The walling in each bay rests on low wide arches spreading from pier to pier, and is pierced above with round-headed windows of two lights, below the cills of which a gallery, supported by an entablature resting on grotesque heads, runs round the church. These windows are filled with early glass in medallions and have a very rich effect. The vaulting is quadripartite with richly moulded ribs. The mouldings appear to be toothed on the angles. The transepts are arcaded in four compartments, the capitals of the piers being stiffly foliated. There is a couplet of lancets on each side, with a rich circle in the north and south elevations filled with good glass. The choir is apsidal and arcaded with stilted arches alter-

nately round and pointed. The arches of the lantern are of three orders resting on clustered columns, and in the eastern part of it rises a huge baldachin in marble and gold.

The effect of the choir is spoilt by modern panelling which **masks** the lower part of the arcading and extends a considerable way up it. The stalls are in the same style as the panelling. The west front is flanked with towers completely engaged, surmounted by lofty spires of the 16th century, which, though meagre in form, produce a striking effect for many miles round the city. Between them is an unsightly dwarfed tower. The principal entrance is richly sculptured with three rows of niches filled with statues, surmounted by a gable, in the tympanum of which is a figure of the SAVIOUR enthroned, with the Evangelistic symbols in the corners. Above this projects an encorbelment supporting a series of eight figures popularly called S. Maurice and his companions. Plain square buttresses are set between the windows and at the angles of the transepts. They terminate in a plain coping of a very heavy description and almost of a military character.

S. Martin.—This is one of the earliest churches in France, and one that will repay a careful examination. He, however, who enters upon it must possess no ordinary nerves and be prepared to encounter no small amount of danger. Indeed it may be considered as the forlorn hope of ecclesiological enterprise. It is piled nearly to the vaulting springers with faggots, the top of which is reached by means of a ladder of alarming tenuity laid perpendicularly against them. The ascent, however, is a mere nothing when compared with the descent. This requires a degree of hardihood and agility not often possessed by grave and decorous ecclesiologists. A consideration however of this church affords but little subject for mirth. Only a few short months ago it possessed a nave of five bays and a south aisle. Not a stone of these remains, and entrance is now gained through the western arch of the tower which was formerly the point of intersection of a Latin cross.

There seems to be a fatality attending the noble shrines dedicated to S. Martin in the very country which he evangelized. That noble pile at Tours, the pride of the Touraine and mother church of France, is level with the ground, and not much better can be said of S. Martin of Angers. The history of this church as related in the Angevin chronicles fixes its date with a precision seldom attained in the case of churches of so early a character. A question may be raised about certain details, but it appears certain that the tower, nave, transepts, and aisles were all commenced by Hermengarde, wife of Louis le Debonnaire, and finished in that and the succeeding reign.¹

Our examination of S. Martin's was almost limited to the tower and transepts, all that now remains of the original church. The causes alluded to above prevented our examination of the choir extending beyond its vaulting and clerestory windows. The former appeared to be quadripartite with plainly moulded ribs and bosses. The latter were single flatly pointed lights deeply splayed. There is no possibility of examining this part of the church from the outside. The tower communicated with nave, choir, and transepts, through round arches of

¹ [Louis le Debonnaire was crowned emperor in A.D. 813.—ED.]

considerable height reposing on massive square piers. The architraves and piers are of squared masonry with a layer of three brownish bricks between each stone.

The architrave consists of two rows of such work. The upper walling is in rubble. In each angle is engaged a massive round column extending to the first stage of the tower with capitals variously sculptured in reticulated combinations and billet mouldings, beneath a quirked ogee and plain abacus. Upon these columns are placed short thick colonnettes with stiff acanthus-foliated capitals, and upon them rests a very curious dome, perfectly plain and round, with a circular aperture in the crown. This dome is not supported by any cornice but falls without interruption upon the side walls. This lantern is lighted by six plain round-headed windows with very deep and steep splaying, two in each face, and on a level with the capitals of the principal columns. The upper stage has four similar windows forming quadruplets in each face of the tower and blocked. The tower is surmounted by a modern pyramidal roof. The transepts are about twenty-five feet in length and of considerable height. They have two windows on each side, the same as those in the tower, and a single window in the north and south walls.

The description given above includes all that remains of the foundation of Hermengarde. But very accurate drawings of the nave and aisle having been made by an architect shortly before their destruction, we are able to add an account of these.

The nave consisted of five bays of round arches upon rectangular piers. The moulding of the capitals consisted of a double abacus, the lower one chamfered with a three-quarter roll or torus beneath. The angles of the piers were also chamfered and had a leaf ornament on the chamfer beneath the capital. But this ornamentation appears to have been added at a later period. Above was a clerestory consisting of round-headed windows deeply set and with cills of remarkable steepness. These windows varied slightly in size, and though equidistant were not set with any relation to the arcade beneath. The windows of the aisles were similar to these but ranged with the arcade, being in the centre of the arches. Judging from marks still visible on the west face of the tower beneath the roof line, there seems to have been a barrel ceiling of plaister concealing the timbers of the roof. The length of the nave was 72 feet and its width 35 feet. The nave piers were oblong, being four feet wide towards the nave, and only three-quarters of a foot at the sides. The masonry, as high as the crown of the arches, including the spandrels, was of small squared stones, the upper part of the wall consisting of flint and mortar. At the west end was a round-headed door set in a slight projection of which only the lower part remained, with three single round-headed lights above. It had no mouldings or jambs, internally or externally. Externally, the architecture consisted of squared stones separated by three brick tiles, the walling upon which it rested being similarly disposed, like the piers in the tower. Internally this alternate work only appeared in the sides, the architrave being of very small squared stones.

Toussaint.—This remarkably beautiful church of the 13th century is

now a ruin, and being in a very obscure part of the town and completely masked from view by modern buildings, it is probably visited by few travellers. Indeed the inhabitants themselves are hardly aware of its existence, if the principal bookseller of the place may be accepted as the standard of local intelligence. It is a cross church without aisles, and would be classed in England as pure First-Pointed. The roof fell in some years ago, but sufficient of the vaulting remains to establish the beautiful proportions of the perfect building. The nave, which is entered by a large western door of three orders, with clustered and banded shafts, is of four bays with a single lancet, with moulded hood on colonnettes set in a chamfer, in each. The capitals of these colonnettes have, however, none of the stiffness of so early a period, but are rather of Middle-Pointed character. A string runs beneath the windows, in which between each window is placed a canopied niche containing a statue with the colour still remaining. Immediately above these canopies is a richly sculptured bracket supporting the vaulting shafts. The transepts are of two bays with a similar arrangement, the north and south walls being pierced with double lancets, one of which is blocked. The choir is of three bays of the same plan as the nave, with a large stiff wheel window, evidently a late insertion, at the east end. A communication existed by means of a low door in the south transept with the conventual buildings, considerable remains of which still exist but are much mutilated and encumbered with rubbish. The church contains a double *benitier* on short Romanesque shafts, but it is impossible to say whether it belonged to the church or not, as the body of the church is turned into a Museum for odds and ends from all the ruined churches of the town.

S. Serge.—This very remarkable church is in the northern suburbs of Angers and was formerly attached to the Benedictine abbey of S. Serge. It consists of a nave with aisles and choir. To the lower part of the west front is attached an atrium of the width of the church, under two gables, between which and the north-west angle of the nave is engaged a massive square tower. The nave is of the 15th century, and has four bays of four-centred arches with round arches beneath, covered with plaister and marked out in squares to imitate stone. At the east end of the nave and forming the commencement of the ritual choir, are two bays of the original church which may be attributed to the Carolingian period. The walling of these consists of horizontal layers of small bricks laid between courses of solid masonry in the same way as at S. Martin. The piers are heavy Romanesque with heavy foliated capitals. The nave-aisles extending far enough to include these bays give the effect of transepts, which is still further marked by circular windows in their north and south walls. The choir is exceedingly elegant. It was built by a monk of the abbey, named Vulgrin, who afterwards became Abbat. The date of its erection is known to be A.D. 1050. More is known of Vulgrin than is generally the case with the great mediæval architects. There is no question of his having been the architect of this church, of his having come by special invitation from the abbey of Marmoutier on account of his great architectural abilities, and of his subsequent elevation to the episcopal chair of

Mans. It is believed that he designed and commenced the cathedral of that city.

The choir proper is of three bays and is divided into three nearly equal divisions by two rows of very tall slender Romanesque columns with nearly Corinthian capitals and stilted bases, upon which the roof drops in graceful pendants. The vaulting, which is very acute, is enriched with flat circular pellets on the faces of the ribs. Nothing can be more light and graceful than this choir, and it is difficult to believe that it belongs to the early period assigned to it. The records of the abbey however leave no doubt upon the subject. The choir is lighted by round-headed triplets on either side. Behind it and divided from it by large doors is an apsidal chapel of the same period, or perhaps rather later, now used as a sacristy.

Externally, the church offers no promise of the beauty to be found within. It is in a miserably neglected state, but even in its dilapidation it is striking from its solemn aspect. Over the atrium is a large window with Flamboyant tracery. The tower is of two stages with flat buttresses and a conical cap. It is lighted by single lancets on each face. The windows of the aisles have Flamboyant tracery and between them are set staged buttresses terminating in crocketed pinnacles. Each bay of the aisles is under a crocketed gable.

S. Aubin.—All that remains of this large cross church, destroyed at the Revolution, is a lofty tower of very fine proportions. It is of three stages and surmounted by an hexagonal lantern with conically capped tourelles at the angles. There are two Early-Pointed lancets richly moulded on each face of the upper stage, and one on each side of the hexagon. It is at present used as a shot tower and labelled "Propriété Nationale." A short distance from S. Aubin stands the Prefecture, which occupies the buildings of the Benedictine convent formerly attached to S. Aubin and which were erected during the last century. In the wall of the cloisters some very interesting arcading has been opened. It is thought to have formed part of the refectory, and consists of several deeply recessed arches of five orders on as many shafts. The arcading rests on a sedile. The architraves present a combination of rich Romanesque mouldings, the tympanum being filled with sculpture. In one is a very solemn representation of the Blessed Virgin and Holy Child surrounded by adoring angels. The architrave in one instance instead of mouldings has painting, well preserved, and attributed to the 10th century, representing combats between the heroes of a still earlier period. Care has been taken to preserve these interesting remains by placing glass before them.

Crossing the Maine we enter the quarter of La Doutre, the whole of which was formerly under the sway of the Abbess of Nôtre Dame du Ronceray. This convent was founded in the 10th century by Fulke, Count of Anjou, who placed it under the rule of S. Benedict. The extensive range of buildings now occupied by the Ecole d'Arts et Metiers includes the site and part of the actual buildings of the convent. The church must have been of vast dimensions. It was a cross church with aisles to the nave. The nave appears to have been of nine and the choir of four bays. The choir had an opening into the adjoining

church of *La Trinité*, which is still standing. Only a small portion of the nave is now used as a chapel for the pupils of the School of Engineers. It is in the severest Romanesque with barrel-vaulting resting on plain broad transversal ribs springing from vaulting shafts engaged in the old piers, now walled up, and bevelled off about half their height. The interior has been completely modernized. Remains of the convent still exist in the offices of the colleges, but it is almost impossible to gain a very accurate notion of them amidst the busy stir of the new occupants. Within a few feet of the old choir, stands the church of—

La Trinité.—This church seems to have been erected as a handmaid to the adjoining convent. It consists of a long nave without aisles, short transepts, and a triapsidal east end, each apse having three single round-headed windows. The nave is transitional Romanesque, and is divided into seven bays by massive semicylindrical vaulting shafts engaged in the walling. The walling between the piers is apsidally recessed. The arches of these apses rest on shafts engaged at the angles and are enriched on their outer edge with well executed foliage. They are slightly pointed. Above is a range of clerestory windows which are plain single pointed lights, under round arches, which rest on engaged colonnettes. The ritual choir extends some way into the nave, the entrance into the choir proper being through a very narrow and lofty pointed arch of two orders on two shafts set on the face of massive piers. The edges of these last are enriched with foliage like the apses of the nave. The west end has a single round-headed window, but has undergone much alteration in consequence of its having been originally connected with *Notre-Dame du Ronceray*. At the intersection of the cross is a low square tower with two circular-headed lights in each face and surmounted by an octagon lantern erected in the last century.

Hospital of S. John.—This noble foundation was the work of Henry II. of England, and has never been alienated from the purposes for which it was built. The principal hall, which serves as the infirmary, cannot be less than 150 feet in length, and is divided into three compartments by two rows of tall slender columns with foliated capitals on which rests a quadripartite vaulting. In each bay of the walling is a single lancet, the hood of which rests on engaged shafts. The effect of this noble hall is grand in the extreme from its fine proportions, and it is a fine sight to see it fulfilling the noble purpose of its construction. Double rows of beds are ranged on each side, a high partition dividing the whole into two parts, the men occupying one side and the women the other. Although there must be at least two hundred beds in this hall, the air is perfectly unaffected by the presence of so many patients. An altar is fitted up at the east end, so that mass is said on Sundays and Festivals in presence of the sick who cannot leave their beds. The sisterhood of *S. Vincent de Paul* are seen going from bed to bed in attendance upon the sick, and their presence imparts a religious aspect to the scene in harmony with the surrounding architecture.

The infirmary is connected by a cloister with the chapel where mass

is said daily. This chapel is completely square, the vaulting resting on two light columns placed in the centre line and on wall corbels. These columns are very slender and have a chamfered abacus, the necks being sculptured with foliage. The windows are set very high in the walling and consist of unequal triplets. They are filled with early glass in a very bad state. The walls are hung all round with fine old tapestry representing various sacred subjects. Over some vaulted cellars in another part of the hospital is a remarkable granary. It is a large chamber in the form of a parallelogram and was divided triply by round arcades on *coupled* columns of the same kind as those in the hall and chapel. Only one row of these now remains, the other having been replaced by square piers. It is believed that this chamber has always served as a granary, and its position could hardly lead to any other conclusion, but the coupled columns and the exceeding care apparent in the stone-work indicate a refinement almost out of place in a repository for grain and firewood. The entrance to the chapel and hall is by richly moulded and recessed Romanesque doorways in the cloister running round part of the building. The entrance to the Hospital itself is by a picturesque gateway to which is attached the porter's lodge.

A short hour and a half by railway, through a remarkably fertile country, brings the traveller from Angers to Saumur. The position of this city, built as it is on either bank and in the middle of the Loire, is remarkably picturesque and cheerful. The two bridges connecting the banks with the island, and the multitude of windmills on the heights above, extending for a considerable distance, give an animation to the scene strongly in contrast with the black and solemn aspect of the feudal castle flanked by tower and bastion, which frowns over the more ancient parts of the city.

S. Pierre.—This is a cross church, with a tower at the intersection, surmounted by a lofty spire. It is of the 13th century. The Angevin type is here observable in the absence of aisles to nave and choir, and the shortness of the transepts. The nave is of three bays, formed by pointed arches resting on engaged clustered piers. The walling of each bay is arcaded in round-headed triplets, with foliated capitals. The clerestory windows are round-headed triplets, the centre light only being pierced. They are divided and flanked by colonnettes. Below them runs a gallery, on a corbel table upon grotesque heads. Later chapels project from the centre bay of the south side, and the two western bays of the north side. The transepts are of one bay only, and have their north and south walls pierced with two single round-headed lights under a pointed arch, their arches being moulded and shafted in the jambs. Between the windows and a vestry, on a semi-cylindrical engaged pier with square abacus, is a shaft similar to the jamb-shafts, supporting a statue; this occurs in both transepts. The west transept-walls have two round-headed lights over the arcading; the south, have chapels slightly apsidal, with a single round-headed central light, containing early glass in medallions. The outer edge of the apse is moulded with a three-quarter round.

The tower arches are painted, of three orders, with plain soffits,

and rest on square piers bevelled at the angles, with vaulting-shafts on each face supporting a quadripartite vaulting. The choir is of two bays, and converges towards the eastern apse, the bays being slightly apsidal. The clerestory windows in the choir are round-headed single lancets.

S. Pierre externally is very imposing, from the solemnity of its architecture and great elevation of the spire. This rises from a square tower of two stages, with coupled pointed lancets richly moulded and recessed. The west wall of the south transept has externally a low Romanesque doorway, profusely sculptured. The original western façade of this church fell down in the last century, and has been replaced with an Italian front of great pretension.

Nôtre-Dame-de-Nantilly, is a very interesting church, dating probably from the beginning of the 11th century. The plan is cruciform, with a broad aisle added in the 15th century by Louis XI. His object was to found a chapter in honour of *Nôtre-Dame-de-Nantilly*, who were to have the use of the existing nave and choir.

The nave is of six bays, the tower being engaged in the westernmost. Cradled-vaulting, very slightly pointed, rests on broad transversal ribs, which spring from engaged cylindrical shafts, having a plain square abacus, and bevelled off to the wall at half its height. The walling between the vaulting piers on the north side, has an arcading of plain circular arches.

The clerestory windows have round arches on jamb-shafts, with plain square imposts. The transept and choir arches are pointed, and spring from shafted piers having a plain abacus upon a thin roll. The transepts are apsidally recessed in their eastern walls, and have insertions of Flamboyant windows. The choir is apsidal, and has round-headed clerestory windows, but is much disfigured by marbling and perspective painting. Over the stalls is hung fine Flemish tapestry of the 16th century, representing Scripture subjects. The west front consists of a tower flanked on either side by a projecting arcade, which forms a western façade. The arcading is of round arches on circular shafts, and appears to be of very early construction. The stones in part of the walling of the arcade are set diamondwise, and are joined with considerable minuteness of finish. It is very similar to the atrium or narthex at S. Serge, at Angers, and most probably had a disciplinary use. The north aisle has externally plain square buttresses, rather deep for the period. The south aisle is gabled in each bay, and has buttresses terminating in crocketed pinnacles. This aisle contains a rich ogeed canopy forming an oratory, and erected by Louis XI. for his own private devotions. This church is filled with deal pews, some of which have arms to each seat, a degree of refinement scarcely attained in this country in the palmiest days of pews.

S. Nicolas.—This church consists of a nave, with aisles and choir. It is late transitional from Romanesque to Early-Pointed, and has a very pleasing effect in spite of its extreme lowness, which gives it an almost crypt-like appearance. Though the Romanesque period is strongly characterised by the circular-headed windows, and the mouldings throughout the church, yet the pointed arcading, and the shafted

piers set diamondwise, give to the mind a preponderating impression of the more advanced style.

The nave is of five bays, the westernmost of which is walled off, and forms an inner porch or entrance to the tower, which rests on the piers of the second bay. These tower piers are considerably more massive than the others, in consequence of the office which they perform, and consequently disturb the uniformity of the arcading, there being no lantern or any thing to indicate the presence of a tower. The third bay is much wider than the fourth and fifth, and the corresponding walling in the aisles has a double round-headed window divided by a shaft, one of which is blocked. The other windows are single round-headed lights, shafted in the jambs. The choir is apsidal, and completely modernized. The high altar is at the west end of the choir, and the stalls continue round the east end, an arrangement usually found here and at Angers, both in large and small churches. The western bay of the nave is externally under a gable, above which the tower scarcely rises. It may be interesting to the curious in pews, to know that one, and only one, exists in this church, with full accompaniment of book-box, cushion, &c. This one, however, may in some degree atone for its unity by its capacity of locomotion, being on wheels. This must be a great advantage to those who wish to be literally as well as metaphorically under a favourite preacher. Being off duty when we saw it, it was wheeled away into a corner.

Nôtre-Dame-des-Ardilliers, is a large church of Pagan architecture, erected in the 17th century. It has a circular nave under a very large dome, with a long chancel attached. It contains a fountain, believed to possess miraculous power, and much frequented by the sick of the adjacent parts.

MR. STREET ON THE MURAL PAINTINGS AT COLTON, STAFFORDSHIRE.

To the Editor of the Ecclesiologist.

MY DEAR SIR,—In your October number I perceive that attention is called to the distemper paintings which have been lately discovered during the restoration of S. Mary, Colton, Staffordshire; and as their remains are now in course of obliteration, some slight description of them may be acceptable to your readers, and perhaps it may be necessary to say a few words in defence of their destruction.

As far as can be ascertained the entire church was covered with painting, executed, to some small extent, on a regular plan: that is to say, the field they had is the same; the stonework of the walls having been first whitewashed, and then powdered with cinquoils in red colour. Upon this subjects and single figures were painted, and (so far, at least, as can be now seen) without any regular arrangement. The jambs of the windows have large single figures, whilst the greater portion of the walls seems to have been covered with subjects.

The portions of wall on which paintings were discovered were the south wall of the south chancel aisle, and the west wall of the south aisle of the nave ; almost the only remaining portions of the old church. The walls are faced internally with ashlar, and this was not plastered, but, as I have said, only whitewashed, as a preparation for the other colours.

Of *masses* of colour there seems to be no remnant, and I believe that it never existed, except in small portions of drapery, and the like ; but even this is generally only marked out in brown lines on the white ground. In one or two places are remains of a bordering of two colours, the division line between them being wavy.

Of the subjects or their arrangement, I can give but little satisfactory explanation ; for there are but two which are, to me at least, intelligible, and these are *the Tasting the Forbidden Fruit*, and *the Expulsion from Paradise*. They occur close to the arch, between the chancel aisle and the nave aisle, and immediately over a low-side window ; and there can be little doubt that the position for such a subject was intended to have a symbolical meaning. And this would lead one to suppose that the other subjects would be similarly designed, but so faint and indistinct are they that it is quite impossible to say whether they are or not. In one subject two figures appear to be represented recumbent on a couch ; and besides this are two or three full-length figures of Bishops and Saints ; and in the jambs of the west window of the aisle are two figures, one of which I rather suspect to be a S. Christopher ; and in one portion of the chancel wall is some trace of what appears to be the Resurrection at the last day ; several displaced coffin lids appearing about the ground ; but the figures are nearly destroyed ; this occurs almost immediately above (but rather eastward of) the Expulsion from Paradise. Judging only from the drawing of the figures, I should have said that they were of the thirteenth century ; but there are circumstances about the erection of the aisle, which prove that they cannot be earlier than the fourteenth.

The original foundation of the church seems to have been in the middle of the thirteenth century, and to have consisted of a nave, south aisle, and chancel. In the fourteenth century, however, the wall on the south side was taken down, and its place supplied by a very fair arcade of three arches opening into an aisle, in the wall of which the original First-Pointed lancets were re-used ; the eastern triplet still retaining its place at the end of the old chancel, whilst a Middle-Pointed window was inserted in the east end of the chancel aisle. New sedilia were also provided ; but in the aisle, which from this time seems to have become the chancel, whilst the old chancel came to be used only as an aisle. And then it must have been that this extensive system of painting was devised and carried into execution. As far as I can judge by the few mouldings which remain of this original work, I should say that it must have been done about A.D. 1320. Now all this was once, and might still have been, a mere pleasant theory, coined to satisfy the desire which one always feels to explain the occurrence in the same wall of works of varied style, evidently erected at the same time, had we not in the course of the rebuilding discovered, beyond all doubt, that the east wall of the portion

which I had put down as First-Pointed, was the original work, and that the aisle had been built on to it subsequently. I had, personally, no doubt whatever that this must be so; but still it was pleasant to find this confirmation of my view thoroughly justifying the arrangement of the restored church in which the new chancel occupies again the site of the first, while the addition sinks again to a chancel aisle.

One word more only in explanation of a slight difficulty. The new chancel was to be Middle-Pointed; but there stood the old eastern triplet in the end wall perfect, and, where so little that was old remained but to be destroyed, what then to do with it? I resolved to complete the arch which the fourteenth century men had but in part done, and to remove the triplet to its old companions, the lancets in the south wall. So now they occupy the same relative positions as at the first; it at the east and they in the south wall; though now in the chancel aisle instead of, as at first, in the chancel; and so I hope that the rival ideas of the conservatives and the eclectics are each fairly satisfied.

And now I must say a few words in defence of the apparent barbarism, which suffers the destruction of such a scheme of unusual polychromatic decoration.

And I must at once confess myself in this very much of an eclectic. I was obliged to put my views as a churchman against those which as an antiquary I might hold, and to give the preponderance, of course, to the former. I found a number of imperfect and rude paintings; the subjects whereof, if they were even intelligible, might or might not be such as one would desire to set before ignorant people for their education; and which, looking at them artistically only, from their lack of masses of colour, would certainly fail to give any particularly warm or solemn tone to the church generally.

Moreover, so far as I could see, the style of the draperies and expression of the faces, were decidedly poor and inferior; and, altogether, I believe the paintings were just such as might keep a congregation constantly in a state of lively curiosity as to their meaning, whilst they would fail to impress truths on their minds, or in any way to raise their religious tone. Feeling this I could, I think, have no hesitation as to what I should do; though I knew very well, when I did it, that I should find many people say that the paintings ought to have been kept, on account simply of their antiquarian interest, and apart from any religious consideration. In this, however, I cannot agree, as a matter of principle, either in painting or anything else; and I will not lose this opportunity of saying that I believe it is the absence of the courage to make things in every way suited most carefully to the purposes and uses for which they are intended, which marks more strongly than anything else the difference between us and our forefathers in the middle ages; and as it marks the difference between us, just so also does it mark our inferiority to them.

This is hardly the way or the time to write about what ought to be treated much more in detail; but as I am talking about colour and its use in the interior of our churches, I cannot avoid remarking how unsatisfactory a result the first feeling of the advantage of its introduction

has produced. It is still necessary, I believe, to protest that inscriptions on scrolls are not, and cannot be, in themselves, good or allowable vehicles for the introduction of colour; for there seems to be a large class of church decorators about the country, whose principal business (as also their only power) it is to paint texts in many colours, and in illegible letters, on zinc plates, and to nail them about church walls. Now to repeat what Mr. Ruskin has said about the perpetrators of triglyphs, I suppose no one ever really loved his scroll when he had painted it, nor I suppose did he ever imagine that the illegible text would much improve the poor who looked on it; why, then, does he do it? Simply, I believe, because it is the fashion; and therefore if, among other things, the *Ecclesiologist* will write down the illuminated text mania, it will do good service to the good cause.

The real method to obtain warmth of colour in our churches is, first, constructional. There can be no doubt of this, I believe; and if there is a doubt, I trust that the works of one among my professional brethren will soon do away with it. Not to mention its superiority on other grounds, one, at least, is sufficiently obvious; that, namely, arising from our damp climate, and the consequent certainty that distemper painting will not endure for ages, as it ought to do, in all perfection. But the constructional is generally a mechanical, and therefore, though the most generally feasible, still not the highest style of decoration. Seeing what has been done in a few years, we are not, I believe, too sanguine when we believe that, in a few more, we shall see the introduction of frescoes into our churches,—not a singular and unique thing, but commonly practised and everywhere recognised as the really best method of church decoration.

The judicious use of coloured and encaustic tiles in wall-surfaces is another legitimate and, I think, very commendable developement, and, as far as we can judge, most permanent; but useful, of course, only for the formation of diapers or patterns.

And whether in fresco, in distemper, or in tile, all wall decoration—indeed, all conjunction of colours for any purpose of decoration—must have much more than the ordinary modern share of gold; in a diaper, the pattern either in gold on a coloured ground, or in colour on a gold ground. Whether the gold should be gold leaf, as in modern work generally, and at Munich very extensively,—or in mosaic, used under glass, or in some such way, I will not now consider; but only insist strongly on the necessity for gold. Without it colour will always be complained of as being gaudy; with it all colours become harmonious: without it patterns or subjects on walls in shade look black and dismal; but with it distinct and intelligible. I am inclined, moreover, to protest against any such kind of decoration as, e.g., that on the groining of the Temple Church. The fact that it has authority is not, to my mind, a settlement of the question. The point rather is, does it give real, intelligible, and sensible warmth and unity of effect to the whole building, or does it not? I think there can be but one answer, and that in the negative.

I am, Sir, faithfully yours,

Wantage.

GEORGE EDMUND STREET.

MR. FREEMAN'S HISTORY OF ARCHITECTURE.

A History of Architecture. By E. A. FREEMAN, M.A., late Fellow of Trinity College, Oxford. London; J. Masters. 8vo. pp. 456.

WE gave, as our readers will recollect, an initiatory review of Mr. Freeman's History of Architecture in a former number, in which, after stating in general terms our high approval of the volume, we deferred a more accurate examination of its contents till a future day, when we could consider it in conjunction with that friendly controversy on the nomenclature and division of styles which we had waged with Mr. Freeman, and of which his volume formed a stage. Month after month have we intended to resume it; month after month have had pre-occupations which we had not solicited, and which, coming upon us in their own unsolicitation, were not to be cold-shouldered. Ecclesiology in the interim had itself moved on many a stage, and assumed a very different position. When Mr. Freeman and ourselves first battled about Perpendicular and Middle-Pointed, continuous and discontinuous, &c., our associations were in or about collegiate fastnesses; now, somehow, we find ecclesiology on the general bill of the world's fare. It has acquired even a political value: it even formed a point in a Prime Minister's philippic. In this interim, also,—a compensating fact, for which we are very thankful, and on which we tender him our congratulations,—Mr. Freeman's most valuable and generally (save on the points on which he has an idiosyncrasy, and, like a bold knight as he is, keeps the lists in favour of his lady, *Idiosyncrasis*, against all foes, Rickmanite or ecclesiologist,) most *Camdenic* work, has assumed the place of a classic in its own topic. It is owned to be such a repertory of matter varied, and lucidly put, as we could not find in any other manual of universal architecture. This fact may have been considered to have emancipated us from the obligation of reviewing it, more especially as those very points on which we should have insisted most at length are questions which we must again reserve for another day. Still, we felt we had a duty to Mr. Freeman to fulfil; we felt that old friendship and our joint studies compelled us to announce to the world, that it was not "we," but circumstances, which have delayed a long-promised notice.

We have already had occasion to refer to Mr. Freeman's manly defence of us in his preface to the volume before us, for the wide scope of matters which we take in this Journal, in his philosophic remark, that the vicinity of an article on "Gregorian Chants" should no more be a subject of legitimate complaint, than that of one on Celts or Roman pottery in the "Archæological Journal." On this spirit we have ever since acted. In our earlier numbers we may have been too architectural; then our horizon opened to painting and sculpture. Music was our last acquisition; and we have had, therefore, much lost time to make up. But our New Churches, our Restorations, and our editorials, show how mindful we have been, even while meeting this prior defect in our studies, not to neglect earlier objects of our care. Perhaps on church architecture pure, in its aspect of mouldings, and so

forth, we may have been rather scanty; but somehow there are quarters from which we have received—have not received, of late, but soon will again receive, we hope—contributions upon this head.

In the meanwhile, again for the present parting with this volume, we cannot resist quoting its concluding paragraph, as eloquently and felicitously expressing the feelings with which, and the object for which, all true and real ecclesiologists should work. With reference to one topic in that paragraph,—to a structure whose church-like magnificence, even in model, delighted thousands at the late world's gathering,—we say emphatically that S. Nicholas, Hamburg, is a living mandate to us to do our missionary duty to the human race, and strive as Catholics to bring back men for whom such a structure is destined to the one Catholic fold.

“The revival of Gothic art in our own day is a subject at once too recent and too extensive to form a mere chapter in the History of Architecture. It is as yet not a matter of history, but of aspiration. And we must carefully distinguish the study of Gothic archæology from the revival of Gothic art, and the revival of Gothic art from the revival of that spirit which alone can give it value. As yet we have much to grieve for; our own land cries in vain for the erection of new churches and the restoration of her old ones; the *fabric* of Ely and Westminster may be renewed, but while the laity throng the choir, and Pagan nudities stand unrebuked, the *church* is unrestored. In other lands, we have seen the walls of mighty minsters renewed only to emblazon the glories of rulers whom the Church can regard only as persecutors. And in the pure Teutonic land, the very birth-place of all art, we find the mightiest creation of antiquity advancing to completion, under the auspices of one whom its ancient guardians would, like S. Ambrose of old, have turned back from its glorious portals. And more mournful still, we behold its modern rival, the noblest work that three ages have produced, the pile whose lofty spire would seem to call adoring crowds to the Church's most gorgeous worship, a church only in name, designed for a teaching alien to her fold. We must work as churchmen if we would succeed even as architects; we must seek and pray for the spirit in which Godfrey fought and Fra Angelico painted; we must work as for God and His Church, and we shall soon outstrip the bonds of imitation and archæology, and starting from the principles of the mighty workers of old, may trust in time to surpass even the glorious creations that they have left us.”—pp. 451, 452.

LAMBILLOTE'S ANTIPHONARY OF S. GREGORY.

Antiphonaire de Saint Gregoire, Fac-simile du Manuscrit de Saint Gall, (VIII. siècle,) accompagné, 1. d'une Notice Historique; 2. d'une dissertation donnant le Clef du Chant Gregorien; 3. de divers Monumens, Tableaux neumatiques, &c. Par Le P. L. LAMBILLOTE, de la Compagnie de JESUS. Royal 2to. Paris: Vve Poussièlgue Rusaud, Rue de Petit Bourbon S. Sulpice, 3. 1851.

We are pleased but not surprised to find that the subject of Ecclesiastical music is attracting increased attention both in this country and on the Continent. Amongst ourselves it is beginning to be felt, that melody of hearts, and voices, and instruments, is an acceptable offering by way of worship to God and our Redeemer. And further, that the

most dignified and appropriate mode of conducting that worship publicly, is not by employing therein the voice, and gestures of secular and ordinary conversation, but by the adoption of peculiar tones and manner consecrated to that employment alone, and distinguished from the familiar talk of men in the world. Moreover, it has been at last discovered, that it was not necessary to turn the noble words of inspiration into doggerel, before they could be repeated as songs of praise to their Divine Author,—that a dialogue between a Clergyman and a vulgar parish clerk was not exactly the mode in which the inspired Psalmody of Scripture ought to be uttered ; and so the chanting of the Psalms, of Anthems, and Introits is gradually recovering its proper place amongst us. Nor are devout and Catholic minds content any longer that the nasal ditties of the conventicle should encumber the ground which should have been occupied long ago by the ancient hymnology of the Church. In the Roman communion a similar spirit is prevailing : and it is gratifying to observe the repugnance which is now beginning to be shown to the operatic airs and cantatas, which for a long period have been borrowed from the theatre, and forced into an unnatural union, in their churches both at home and abroad, with the most solemn and beautiful words of the divine offices.

Now to those who make the public praise and adoration of God their study and delight,—who would invest it with as much dignity and beauty as man is capable of giving it,—it has always appeared that the Gregorian intonation was, so far as music was concerned, better adapted to attain that object than any other. It has with it, as the compiler of the volume before us remarks, in a singular manner the savour of unity. It has formed the staple of church music, as we know, for eleven hundred years at least. It brings us into fellowship with the multitudes of saints, confessors, martyrs, bishops, and other holy persons, who have used mainly these very tones in their worship from the earliest period of Christianity : for, as P. Lambillote remarks, it being notorious that S. Gregory merely arranged and reconstructed the ecclesiastical music (See Gerbert, t. ii. p. 2) already in being ; as we have no record of any individual composer before his time, but on the contrary are told that it was in existence, in great perfection and sweetness, in the time of S. Augustine :—as we know that our Lord and His disciples sang hymns, which doubtless they would hand down to the Churches they founded :—and since those apostolic hymns could only have been Jewish, and appropriate to their hymnology, which was the book of Psalms : we are all but forced to the conclusion, that we have, in the music of S. Gregory, the spirit, if not the very expression, not only of early Christianity, but of the Jewish Church itself, and of those heavenly “songs of Syon” which the heathen longed to hear by the floods of Babylon.¹

¹ The Greeks, in their books of chants, attribute to King David the invention of the authentic modes, to King Solomon that of the plagal modes (Treatise of M. de Vilotéau on Church Music, p. 788.) Père Martini, a learned musicographer of the last century, maintains that the chants for the Psalms originated with David, and that the first Christians continued to chant the Psalms as they were sung in the Temple of Jerusalem.—P. Lambillote, n. p. 22.

Moreover, the character of the Gregorian music is removed from those secular melodies which delight the ear and fascinate the attention of the world, and which, when transplanted into the choir, sensualise the soul, and render men occupied rather with the melody of sound, than with the accompanying words. Yet it has an inimitable majesty and strength: and the very peculiarities which may render it distasteful at first, fasten it more securely in the memory and affections at last. From its very simplicity it is easy of attainment, and yet, from its characteristics, it is not likely ever to be secularised or appropriated to worldly and merely pleasurable objects. As the Abbé Baini, director of the Pope's chapel, as quoted by our author, has said, "The Gregorian melodies are inimitable; they may be copied, adapted, well or ill, to other words, but never will new ones be invented at all comparable to them."

From such like considerations, an earnest effort has lately been made, and with much success, to re-introduce into the Church generally the Gregorian song. From the days of Marbecke to the present, it has ever been *theoretically* the English song. The spread of puritanism and indifference here, and the perverted taste on the Continent, had abolished all melody, or substituted a corrupt and unequal version; but the rapid sale of Marbecke's works, of "The Parish Choir," "The Hymnal" and "Psalter Noted," and the innumerable collections of anthems in England,—the re-publication of the "*Vesperale Romanum*" at Mechlin, and previously of similar works in Germany and Italy, and of the "Antiphonal" and "Gradual" which are announced in this present work of Père Lambillote, show that the tide is again turned in its favour.¹

One of the first desiderata to those engaged in this restoration would doubtless be, the recovery, if it were possible, of the original Antiphonary of S. Gregory himself, which was for many centuries kept at Rome, but seems now to be lost; in the next place, of an authentic copy or copies; and here we may inform our readers that the work named at the head of this article claims to be nothing less than a true copy of S. Gregory's own MS., so far as concerns the Graduals,—that is, the Psalms or Anthems which intervene between the Gospel and Epistle.

But here we are met with a difficulty which seems insurmountable. The notation of that early age did not consist in lines inscribed with square notes, as at present, but in *NEUMES*, (from the Greek word *pneuma*,) BREATHINGS; that is, in numerous small characters, resembling modern short-hand, written, without lines or bars and apparently at random, above the words, and sometimes, but not always, with

¹ In connection with this subject, we may here announce that, ere our next publication, will appear, (D.V.,) from the pen of a member of the committee of the Ecclesiological Society, a complete translation of the Hours of the Church according to the Use of Sarum, and of the Litany and Vigils of the Dead, with the variations of the York and Hereford uses so far as important: accompanied by a new version of the hymns for the Week and the Seasons, together with the musical intonation for the hymns and most of the Antiphons, and for the Invitatories for the Season, for the petitions, and litany, and psalms; enriched with other hymns and devotions from Anglo-Saxon and early English sources. Mr. Masters will be the publisher.

letters of the alphabet attached to these neumes, and increasing or interpreting their significance; the whole being manifestly of Eastern origin, as we may gather from the fact of the terminology of the science being then exclusively Greek.

Now S. Gregory wrote his music necessarily in these *neumes*: "*disposuit et neumatizavit Antiphonarium.*" It was more than five centuries after his time that Guido d'Arezzo invented the system of lines, and, by order of Pope John XIX., noted the Antiphonary accordingly. It is clear, therefore, that, unless the key to these characters be discovered, the subject must remain as much in the dark as ever.

It has therefore always been the object of writers on ecclesiastical music to clear up this point. Gerbert in his well-known treatise made many steps in advance towards this end. But it seems to have been reserved for the Père Lambillote to give a more succinct and complete statement; and by an extensive collation of different MSS. to arrive at conclusions which point to a complete system of interpretation.

The volume before us opens with a portrait of S. Gregory with a dove at his ear, dictating *neumes* to his scribe, taken from a MS. of the Monk Hartker of the 10th century. The first chapter consists of a short but very satisfactory account of the origin of the Gregorian music and of the historical authorities for the same: followed by a particular history of the MS. in question; the whole of which, except two or three damaged leaves, is exhibited in facsimile in 131 pages. The history of the MS. has been written by Ekkeard IV., a monk of S. Gall, in the eleventh century, (Monument. German. tom. ii. p. 72). It appears that about the year 790, Charlemagne demanded of Pope Adrian the First, two chanters, well practised in sacred music, to restore within his dominions the declining purity of the Gregorian intonation. He sent two, Peter and Romanus, along with an exact copy of the Antiphonary of S. Gregory. They were to have gone together to Metz, but Romanus fell ill at S. Gall and remained there whilst Peter proceeded to Metz without him; Romanus keeping one portion of the Antiphonary at S. Gall, where he continued the rest of his life, the other part being taken by Peter to Metz. Charlemagne, hearing of the circumstance, permitted Romanus to keep his portion of the MS. with him at S. Gall: which, to ensure its safe custody, he deposited before his death in a "*Cantarium*" or cabinet near the altar, where it remained in the time of Ekkeard, and became an authority without appeal as to church music in those countries. It is now placed in a very ancient theca or box of ivory, covered with Etruscan or Greek carving of combats of men and dogs, which must have been brought thither from Italy.

Le P. Lambillote, after detailing the means by which he obtained the opportunity to make a facsimile transcript of the MS. in the absence of the authorities of the convent, then enters into an elaborate and satisfactory defence of its authenticity. It is on parchment and of the ordinary octavo size. On the first page is inscribed in Roman uncials, in eight lines, with an ornamental D,—*DOMINICA PRIMA DE ADVENTU DNI STATIO AD SCM ANDREAM POST PRESERPE ANTIPHONA AD INTROITUM.* On the next page is a large ornamental A, reaching halfway down; *AD TE LEVAVI* follows: and within three lines of the bottom begin the

neumes appended over the "Responsorium graduale," and which are continued throughout the MS. occasionally accompanied by the explanatory letters. The text is of the usual small type of the Carolingian era, but almost without abbreviations, indicating transcription from some older document. It differs from the received Antiphonaries in having no festivals of confessors, except S. Silvester, S. Martin, S. Cesarius, and S. Gregory the Great, and none of any Virgin not a martyr. There is no Vigil of the Ascension or of the Epiphany. Many of the Processions are wanting. It assigns night masses to S. John Baptist's day and Holy Saturday, and two to S. John's day: and wants the festivals of S. Felix, S. Peter ad vincula, the Nativity of the Blessed Mary, All Saints, and many others, and has several other minor differences which attest its extreme antiquity.

The great question discussed in the latter part of the volume is whether and how far can we hereby or otherwise recover the true and accurate reading of the Gregorian Chant. Some years since the "Comité des Arts et Monumens" in Paris circulated a small pamphlet containing specimens of the various *neumes* from the seventh to the thirteenth centuries, with a view to elucidate their interpretation. Since that period a discovery has been made in the public library of Montpellier of a MS. purporting to be an Antiphonary of S. Gregory, of the eighth century, (but which P. Lambillote refers to the tenth) which has this remarkable feature, that over every one of the *neumes* is affixed an interpretative letter determining its exact value. A facsimile of a page of this MS. is given in the present volume. A writer in the *Rambler* (a Roman Catholic publication) some years since, anticipated thence a complete discovery of the mode of reading the *neumes* and of the true Gregorian Chant; but P. Lambillote has shown that plain as the notation apparently is, it is impossible to draw any legitimate conclusion from this MS. because it varies so much from all others, and is so incomplete.

With the view of solving the question, however, P. Lambillote has here laid down certain principles deduced from his laborious researches into the nature of the neumatic notation, which he illustrates by a complete technological dictionary.

NEUMES, then, according to our author, only expressed, 1st, the number of sounds to be uttered; 2nd, whether they ascended, descended, or were unisonal; 3rdly, their numerical or tonal value in respect of the mode to which they belonged; but they had no absolute fixed tonal value, as the notes of our system. He then proceeds to give an elaborate explanation of what each of these *neumes* was used to denote; and of the nature and characteristics of those used in the S. Gall MS. He states that an additional and explanatory notation is added in the S. Gall and Montpellier and other MSS. of certain Roman letters appended to the *neumes*. Thus in the S. Gall MS. are found the letters A, B, C, E, J, L, M, S, T, X, used for this purpose; of which the letter A and S for instance, denoted respectively, *Altius elevatur* or *Sursum*, *Higher* or *Upward*; but the amount of elevation remained indeterminate. So the letter C denoted *Quick*, *Celeriter*. It results from these observations that as no absolute tonal value or intervals are fixed either by

these *neumes* or by the explanatory letters, the teaching of the Gregorian melodies in their nicety, must have been mainly oral and traditionary; and hence we see the reason why they became so soon corrupted, why they were at that time so difficult of attainment, and why the most experienced masters were alone qualified to teach them.

Yet Père Lambillote has in this volume declared his conviction that they may now be read; nay, that he has deciphered a portion of them, and ascertained by a laborious inductive process, the identity of some of the S. Gall melodies, with the corresponding melodies found in the noted Antiphonaries beginning with the works of Guido d'Arezzo, (who first placed the *neumes* between lines,) in the 11th, to the 15th and 16th centuries. In order to elucidate the true Gregorian phrase he has hunted for an intonation in which the neumatic and post-neumatic books should all respectively agree. Before consulting the MS. of S. Gall, he had discovered that in the Gradual Responsory, "*Viderunt omnes fines terræ salutare Dei nostri, jubilate Deo omnis Terra,*" all these post-neumatic and neumatic books did so agree together: except the neumatic MS. of Montpellier. Upon referring to the S. Gall MS. he found that this last was also in close agreement with the rest of the neumatic series; whence he deduced the just inference that we have, in the example given, a true and pure Gregorian phrase, and that the later copies which have at all departed therefrom are so far corrupt. This his conclusion is supported by a series of facsimiles from MSS. of the eighth, to the printed books of this present century, which amply demonstrate his conclusion.

Of course, in determining the authenticity of other phrases, a similar amount of trouble and labour must be encountered; but with this successful example before the world, who can doubt that it will be undertaken and succeed? Le P. Lambillote announces his intention to continue his researches in that direction, (long and troublesome as he confesses they must be,) adopting as his guiding principle the dictum of the Abbé Gueranger, (Institut. Lit. t. i. p. 306,) in substance this:—"When a great number of MSS., differing as to their countries and epochs, agree on a version, we may affirm that we have recovered the true Gregorian phrase." And, consequently, practically we may read the *neumes* in which it first appears.

We look upon this work as one of the most important that has appeared on this subject, so interesting to all men of Catholic minds, since the days of Gerbert. We heartily join in the sentiments of the concluding paragraph, in which, in anticipation of his complete success, Le Pere Lambillote says:—

"Then shall we have all faithful people with one consent intone and sing forth the Church's melodies in perfect accord, as in the times of Robert and Charlemagne. The magnificent unity of the Church will shed a new splendour, and all Catholic people will, in unity of faith and word, and still further, according to the admirable wish of Charlemagne, 'in unity of modulation, celebrate the praises of their SAVIOUR; so that there shall be no dissimilar order in psalmody where there should be a similar order in believing, and the nations which are at one in the holy reading of God's sacred law, should also, according to holy tradition, be in unity in one modulation of His praises.'"

A WORD ON THE CRYSTAL PALACE.

BY A. REICHENSBERGER.

[OUR readers will, we are sure, thank us for the reprint, in a literal translation, of a very able critique upon the Great Exhibition, by one of the most eminent of living German ecclesiologists. M. Reichensperger, a judge in one of the Courts of Cologne, and a member of the Prussian parliament, takes a leading part in the Cologne Cathedral Restoration Committee.]

(Reprinted from the "*Deutschen Volkshalle*.")

ALTHOUGH I felt, immediately on my arrival in London, that my first visit ought to be to the "Exhibition of Industry," the central point of attraction of all Europe, still I could not withstand the temptation of giving a passing glance to Westminster Abbey and the New Houses of Parliament. Immense progress has been made in the latter since I last beheld them (now four years since), the towers alone remain unfinished, excepting always works still under contemplation. The building has been attacked from many quarters, and is not, I am told, particularly popular in England. The cause of this unpopularity may be found chiefly in the enormous sums of money that have been expended upon it, and then in the aversion John Bull always evinces towards any thing new, especially of a fantastic nature. The adoption of the mediæval style of architecture for public buildings is as new to the London citizen as that of the Gothic is to the German *Philister*. The objections which I have to make to the New Houses of Parliament are that the building is not well grouped, that the *façade* along the Thames is too long and monotonous, and that the architect has been too prolific in ornamental detail. On the whole, however, it is in many respects an important monument, and excites our admiration, that it was possible to revive, as it were by the stroke of a magic wand, the past glories of artistic grandeur of bygone centuries. There is a technical finish to every part, as if it had been cast in a single mould; the very statues seem to grow naturally upon their pedestals. Though old models may have been consulted, the spirit of originality is visible throughout. Imitation does not degenerate in a single instance into stiffness. In the long run the New Houses of Parliament cannot fail to exercise an important influence upon the developement of architecture in general, not only on account of the master hands that have been perfected in its execution, but far more, because it has provided the striking proof that Gothic architecture is capable of responding to the expectations and demands of even the most sanguine of the age in which we live.

A few steps from the Houses of Parliament stands the Pantheon of British glory—Westminster Abbey. The external appearance does not excite great expectations. It has been so often and so badly restored that scarcely a vestige of the old Abbey is visible. In Germany

the venerable relic would have been stuccoed over in modern French style; in England, where Gothic architecture still holds a footing, the restorations were made *en bloc* in the old style, and however roughly and inefficiently done, still responded in some measure to the original design. But all the elaborate lattice workmanship, all the statuary was unmercifully sacrificed. The venerable Abbey now stands, if I may be allowed a trivial yet elucidating comparison, like a bird shorn of its plumage. Mr. G. G. Scott, the architect of the church of S. Nicholas, at Hamburg, has been recently appointed architect to the Chapter of Westminster Abbey, which argues well for the future prospects of the building; evidences of his activity having already manifested themselves. Mr. Scott is one of the most zealous and talented restorers of church architecture in England, if indeed he does not stand at the head of the list. His buildings are chiefly in the early Gothic (Early English) style, and are remarkable for their bold proportions. The Brighton college, one of his latest designs, is a model of that style, of which so many fine examples are to be found at Oxford and Cambridge. Mr. Scott was entrusted with the building of S. Nicholas' church, at Hamburg, after a competition in which German architects found it beneath their dignity to advance plans of a Christian style. I shall take another opportunity for noticing more especially the individual works of Mr. Scott. The interior of Westminster Abbey produces an appalling effect upon the spectator; it is a mixture of pristine splendour and sad decay. The hand inspired by the Divine Creator and the impious hand of the revolutionary fanatic have here equally impressed their mark. Happily that most demeaning tool of vandalism, whitewash, has spared the venerable pile; the historical colour of the walls is not coated over with white or yellow paint as is invariably required in Germany by that singular taste for the beautiful which inspires our architects and parochial authorities. What most offends the eye are the pseudo-antique monuments of celebrated Englishmen scattered indiscriminately upon the walls of the building in theatrical attitudes and uncouth costumes. Within the frosty walls of S. Paul's classical affectedness may on a pinch tolerate such mythological emblems, but in Westminster Abbey they are entirely out of place. As I entered, Divine service was being performed, and I was not a little astonished to hear old Catholic Gregorian chants in a style which might serve as a model to many a Roman Catholic cathedral. Some of the responses and litanies were chanted in quartets.

Turning my steps from the grey old walls of the abbey, I wandered through the green parks towards the gaily decorated arch of the latest bond of unity between nations. The external appearance of the Crystal Palace, though it did not fail to astonish me, did not arouse my admiration. A hot-house provided the design, and a hot-house on a colossal scale was erected. There is nothing grand, nothing original, nothing artistic to attract the eye; with a view only to space and commodiousness, an iron frame-work was tented in with glass, gallery above gallery, to protect so many square feet of land from wind and rain. The transept alone gives some life to the building. The idea of arching over the nave, which would have afforded a culminating point, was

abandoned. However, this is scarcely open to censure, if the axiom holds good that the exterior of a building should correspond as nearly as possible with the nature of its contents, and with the object for which it is constructed. Our industry, the treasures of which were to be housed, is in sooth a hot-house plant, and, generally taken, has as little in common with art as the architecture of the Crystal Palace. The machinery and useful inventions, in the most restricted sense, alone in this Exhibition tend to the glory of civilized Europe; as industry taken in an artistic light, it ranks far below barbarism. But even where art comes forward as art only, it is equally at fault. The works of English sculptors take the lowest rank of all. Their chief attraction consists in their bold nudity, or lascivious attitudes; on the whole, nearly all these "works of art" are an unhappy mixture of bad copies and barren ideas, poor in conception, and faulty in execution. Truly, the plundered marbles of Lord Elgin, from the Parthenon at Athens, and placed in the British Museum, have not done wonders. Blue-eyed Pallas Athenè seems rather to have selected the British artist as a tool, wherewith to revenge the larceny committed in her temple. She has enticed away the spirits from her home, but not to Hellas, but to the wide, and dreary, and lifeless desert. Christian and national traditions are spurned with contempt, without thereby leading to the adoption of any thing like a Greek school of art; far from it; individual chimeras have taken the place of the firm-rooted soil. This "hovering in the air," characterizes the productions of art of the present generation, even the best productions. Where for instance is there a connecting link to be found between Kiss's Amazon (a chief ornament of the Exhibition) and Berlin and the Berliners? or with Germany and its nationalities? It is nothing more than a huge ornament, the result of the application of great mental and material powers, which will not tend to perfect any other sense than the sense of form. Similar may be said of all the naked gods, demi-gods, heroes, muses, graces, in plaister of Paris or marble, which are placed between Manchester wares and Sheffield cutlery, Birmingham buttons, Persian carpets, ploughs, and circular saws. All those statues and groups, the relics of ancient Greece, which arouse our just admiration, are parts of a great, not only architectonic, but living whole, of an organization whose blood almost pulsates in their marble veins; *they* do not speak to the senses only of the spectator, they embody rather all that is noblest, most dear of the mental treasures of a people. Art, as it now exists, will never revive, will never cease to stammer an inarticulate language until it is again inspired by that spirit, which, emanating from the fountain of divine revelation, flows on in an incessant stream, and which alone can preserve nations from decay. Of this the Exhibition affords an example.

A special department, over the entrance of which there is the inscription **MEDIÆVAL COURT**, which denotes its contents, has been furnished by Pugin, the celebrated pioneer of the school of Christian Art, exclusively with works of a mediæval character. An altar complete with altarpiece, crucifix, thurible, candelabra, carpets, stools, desks, and every accessory, is here exposed to view. A place is also allotted to

household furniture; a sideboard of magnificent dimensions, a stove in porcelain, encased in metal-work, metal dishes, &c., &c. All of elaborate workmanship and in characteristic keeping. There is not a single article that can be accused of being a mechanical imitation of an ancient model. The mind has evidently been at work before the hand; a proof is given of the establishment of those PRINCIPLES in which the greatness and glory of mediæval art and even its technicality strikes its roots. All obeys a firm law of education of a mathematical nature which comes to light in endless variety of form, whilst in the treatment of the material the striving towards correctness and truth prevails. Most of the articles here exhibited are from the extensive ateliers of Messrs. Hardman of Birmingham, who employ more than a hundred workmen, and who among other things provided the highly finished metallic ornaments in the new Houses of Parliament. In the very midst of the roar of Birmingham's machinery where the competition for producing a cheap article naturally leads to the production of a poor one, high art has found a home, from which a formal restoration, especially of ecclesiastical art, has gone forth. Welby Pugin, the architect already mentioned, furnishes most of the designs.

In addition to articles of wood and metal, Mr. Hardman furnishes paintings on glass of excellent quality, as the samples in the Exhibition have proved. A whole row of painted glass windows in the upper galleries affords a comparison of the different methods employed in this branch of art. Those in the Romanesque style (small figures in medallions, on a dark blue ground, with foliage in arabesque) are generally the best, because here the connection with the antique is the most obvious. The Frenchmen Gerente, Thibaut-Dallet, Hermanowska, Thevenot, Maréchal, and others, may fairly take their stand in this branch by the side of Gibbs, Chance, Gibson, and Wailes; in the Gothic style, however, Hardman is superior to them all. His painted windows are above all things WINDOWS, that is to say they admit light freely; the paintings are selected for the glass, are treated as mosaic work, and have nothing in common with china or oil painting, nor with that still more unartistic proceeding of placing different coloured panes of glass together, which might serve as a sign-board for a glass-painter, but certainly not for churches, however often they have been so misapplied. One of the most controverted points in glass-painting is the question how far the mediæval method of representation arose from the very nature of the thing, and how far it was conventional, influenced by accidental circumstances, therefore to be regarded as the property of individual taste. The samples in the Exhibition denote an unsteady wavering between the Antique and the Modern; of the Frenchmen, for instance, Maréchal of Metz is too little, Gerente of Paris too much, of an archaist; the former models too much; with the latter, the typical degenerates into mannerism. A certain Bertini of Milan has exhibited a perfect sample of glass painting as it ought *not* to be, a colossal window on the subject of Dante. Light and shade are studiously consulted and perspective preserved, in short the *easel* painter brought all his apparatus, palettes, brushes, into play, forgetting that the untransparent canvass, the necessary condition of his method,

was wanting. Unhappily, the Munich institution, which, however, is not represented in the Exhibition, seems to incline somewhat towards this direction, which has, in addition, the practical inconvenience of increasing the price very considerably; whilst the true mere mosaic method renders it possible for this almost indispensable ornament to our churches to be carried out, as was the case in the middle ages, by the mechanical labour of the glazier.

The wood carvings of Geerts, of Louvain, are well deserving a notice. Two most touching groups are his best productions: the Virgin Mary crowned by angels; and angels carrying to heaven the soul of a child whose death the bereaved mother is bewailing. A spirit of devotional piety is stamped upon those works, such as animated and moved the masses in the middle ages. Even in our days this spirit lives, and surely it is one of the callings of Art to nourish it,—when it slumbers to arouse it,—to shield the right of the mind and of contemplation from the ever increasing pretensions of reflecting reason, to defend the blossoms of Faith and Hope from the heavy breath of Doubt. It is in the very nature of things, after what has been said, that the middle ages offer for this purpose better types to the artist than the period of enlightenment which drew its inspirations from the books of impious sophists.

Curiously enough, Belgium, which is so well represented by Geerts, did not send many samples of good taste, at least in Christian style, to the Exhibition; some specimens on the contrary denote quite the reverse. For instance, Von Halle, of Brussels, exhibited three figures in wax as large as life, in episcopal robes, which for bombastic overloading of ornament cannot be surpassed. The cut of their robes and insignia might perhaps have been admired in the days of Louis XV. To complete the folly, these wax dolls were marked with the names of Thomas à Becket, Affre, and that of the still living Archbishop of Malines. The figures were got up at too great an expense to presume they were meant as a hoax. In ecclesiastical art, Belgium still remains far behind-hand; in no other Catholic land is whitewash so lavishly used, buildings so badly restored, and such bad music performed in the churches; the above named episcopal mummary may be therefore appreciated at home. In the Exhibition, the three wax bishops were continually surrounded by a crowd, whilst Geerts' carvings were generally neglected. I am however confident that, howsoever the public may give its applause, the religious spirit which pervades Belgium will show itself again worthy, in an artistic point of view, of its pristine renown.¹ In this respect Belgium might take a good example from France, from which country it has taken many bad ones.

Even secular industry can only be saved from total decline by a return to the path relinquished in the 16th century. The produce of civilized nations made to suit the taste of the day or individual caprice will not bear comparison side by side with the produce of uncivilized barbarians. The embroidery, the inlaid metal wares of India and Egypt, the rich stuffs of Persia, the filigree work of Tunis, the wood

¹ Symptoms of this improvement have already manifested themselves in the restorations of the Cathedral of Tournay, and in the new chants introduced at Malines.

and ivory and earthenware productions of China, &c., rank far superior to anything of the sort that France, Germany, or England have placed in the Crystal Palace. On both sides we miss the tokens of the working of a higher idea; in the heathen figures of the Chinese and Indians we beheld a demoniacal grin but nothing more. The Barbarians however maintain nearly always the superiority of genuineness. The working of the machine shows itself inferior to that of the hand of man. It is only where a type is adhered to, traditions preserved, a particular school displayed,—as is the case with the laces of Brabant, the filigree-work of Genoa, the glass of Venice and Bohemia,—that the eye remains satisfied with the productions of civilized countries. But how long will Brussels lace stand the competition of English machinery, which produces an article which deceives an unpractised eye, and satisfies, in a great measure, the demands of the world of fashion? I break off here, purposing however to resume the subject another time.

I have not attempted a description of the building, because it is so well known already both from descriptions and from prints. Mr. Paxton undertook and efficiently executed his task rather as an engineer than as an architect. He has erected a *tent*, not a *building*; a work of combining reason, not of creative genius. It provides the greatest possible space at the least possible expense; its component parts can easily be made serviceable for other purposes, no point was left unconsidered, the whole as well as each individual part denotes a clear practical head and the tact of a man of experience, and however the high sense of the beautiful may have been overlooked, the total effect of the interior is magical, I had almost said intoxicating. The incessant and never ending motley of forms and colours, the transparency on every side, the hum and buzzing in every direction, the splashing waters of the fountains, and the heavy measured beat and whirl of the machinery, all together combine to form a spectacle such as the world will scarcely behold again, as the earth-encircling power of England is alone capable of uniting so many and such different objects under one roof.

What will be the result of this rendezvous of nations? In a purely industrial point of view certainly of advantage. Many important inventions and experiences have been exchanged, many connections made. The spur of competition has been sharpened; but HIGH ART will have been the sufferer rather than the gainer; a still greater universalization and levelling will be the result, the already too powerful preponderance of MACHINERY will be again and mightily increased,

SCHOOL OF ART FOR ARTIST-WORKMEN.

THE following paper has reached us. Precluded as we are by imperfect information from recommending on our own responsibility this particular scheme, we must say that it is certainly in the right direction. Although Mr. Bruce Allen is unknown to us, we have no reason to doubt that the proposal is other than a *bond fide* attempt to supply an acknowledged want. The principles announced are those which every true artist has long recognised. Indeed, what we want is artists instead of workmen. To teach men to love their work, to throw their soul into it, in a word, to make *makers*, or poets, is the hardest achievement of the intellect; so hard, that it is often thought to be a matter rather of gift than acquirement. But we must not sit down under the lazy satisfaction that endowment can supersede discipline. Much which is said to come by nature in fact comes through patience and reverence. So far as Mr. Bruce Allen's proposal recognises this great truth we wish him success. Other encouraging symptoms of the drift of public thought in this direction may be gathered from the results of the Great Exhibition; *the lesson* which it is on all sides acknowledged that we may learn from that wonderful spectacle, is our deficiency in art and poetry as applied to manufacture. The more barbarous nations beat us hollow in invention, and in loving faithful devotion to their work. To meet this evil as well as kindred deficiencies, it is that the schemes of Industrial Education are proposed, chiefly at present with reference to the mechanical and scientific appliances. But in a large scheme, such as is proposed, art schools will find their place. Mr. Bruce Allen might do well to connect his suggestions with the educational plans of the Commissioners. Anyhow, there are good auguries for educating craftsmen, and making them something better than practised machines.

" Proposal for establishing in the Metropolis a School of Art for Artist-Workmen, together with a Museum of Mediæval Sculpture, under the patronage of gentlemen eminent in the Fine Arts.

" The *necessity* that exists for such a school, and the *advantages* likely to follow its establishment, will appear from the following considerations :—

" The Exhibition of the Industry of all Nations has placed before the eyes of the public the combined productions of the *artist* and the *workman*, and it will be found to have shown that not only is the art of design in a most unsettled and crude state, but that the **POWER TO CARRY OUT THE IDEAS OF THE ARTIST BY THE WORKMAN IS ALMOST WHOLLY WANTING**. A careful study of many of the objects exhibited will have rendered this apparent, by simply considering the **INTENTION** (that is, not the mere idea of a building, or other work of art, as it exists in the mind of the artist, but what it would be if faithfully executed *according to any given representation*) of the artist, and then to

examine how that intention has been carried out by the workman. A careful and judicious observer cannot but have seen the shortcoming.

"Every day's observation and experience confirms what has been thus so forcibly placed before us, as when we see the intention of the architect in a building, and the mode in which that building is executed; or, we may compare the workmanship of the present day with that of the times of the three Edwards, or of Inigo Jones, or Christopher Wren. The masterly idea of the Palace of Westminster is without doubt equal to the Chapel of Henry the Seventh, but a careful comparison of the workmanship in stone and wood and metal in them will be found to confirm the statement, THAT THE WORKMAN OF THE PRESENT DAY IS WHOLLY UNABLE TO APPRECIATE AND CARRY OUT THE IDEA OF THE ARTIST.

"The object now proposed, with a view to remedying this shortcoming, is to commence a model establishment, to be called A SCHOOL OF ART FOR ARTIST-WORKMEN, having for its purpose the *instruction and guidance* of the mind of the workman *through his hand*.

"The mode of accomplishing this is proposed to be by the daily attendance of the artist-workman, at convenient and stated hours, at the school, where he will be required to make *copies in stone or other material, according to his trade*, of some well known and approved model. He will commence with some very simple object, and one comprehending but few parts, as (supposing him to be a carver in stone) a leaf or flower, or other simple ornament from one of our cathedrals or churches, where it is found as the artist of old left it. He will repeat this again and again till his carving evinces that he begins to see with intelligence and to appreciate the work before him. To aid him in this, the most striking merits of the model will be pointed out to him by the teacher, and when finished, his *shortcoming or his success fully explained*. He will be required to proceed in this way from the most simple to the more difficult, and till he is found to have so far *educated his eye* as to be able to see for himself how near he is to his model. When thus far advanced, the teacher will point out to him, step by step, the *principles* which guided the artist in the production of the original work (for the true artist will always be found to have obeyed the laws which govern his art, although he may not have known them, just in the same way as a correct speaker is found to follow the rules of grammar, although ignorant of them), for his mind will be then, but not till then, in a fit state to receive such information. By this means the mind of the workman will be roused to a consciousness of its *uses and powers*, and he will in no long time discover that however ably and readily his hand moves, the constant and intelligent workings of his mind will assist it, and convert what is now but too often a toil—a going on in dull mechanism; and ending in dead matter—into pleasure and delight.

"To render such tasks as little wearisome as possible, and to encourage the student to do his best, it is proposed in all cases where practicable to so apportion the work, and to provide such models to be copied, as shall when completed be capable of being put together, and so to form a complete thing in itself. Thus, a number of Wood-carvers would

be set to make up between them any certain object, as a church chest, each one having a panel or other portion to complete: one or more smiths at the same time making the hinges and locks. It would also be a part of the plan, as in the schools of design, to have a yearly exhibition of the works completed; and at the end of such exhibition, these works to be disposed of and the money equally divided among the students, according to each one's share in the labour. A great advantage would obviously arise from such an arrangement, as the artist-workman would never feel as if spending his time in *mere learning*, each step taken being not only a step forward in knowledge, but like his necessary daily labour, *profitable*.

"It is also contemplated, as a part of the proposed plan, to commence the formation of a collection of casts, from the finest examples of decorative sculpture remaining to us—*untouched by the destroying hand of Restoration*—and thus to have always at hand, the means of testing the worth of the work done, both in the school and out of it, as well as in addition the obvious advantage of having such a collection as subjects for study. For this purpose, the school would be open free to all students when the collection became sufficiently large—they would probably find such study more profitable than turning over the leaves of the many volumes professing to illustrate the remains of the middle ages.

"As one means of *raising the character of art* in this country, a school for artist-workmen would seem to be singularly well fitted, as nothing can have a more direct tendency to refine the taste of the public, as fine and artistic workmanship, always the most attractive parts, to them, of all works of art; and common attention being thus powerfully called to the decorative merits of any work, the mind would be imperceptibly led to the other portions in search of equal refinement.

"An obvious advantage would follow to the *architect* from the establishment of such a school, as being a place from which intelligent and skilled *artist-workmen* could always be got when required. It would be equally advantageous to the *workman* himself, he being at all times sure of hearing of employment whenever it offered itself. It will moreover tend perhaps in a greater degree than any other plan yet devised to *raise the character of labour*; for while the workman continues unable to accomplish higher work than the steam-engine or the horse, he cannot expect to be otherwise than on their level. But, if he acquire *skill* and *taste* to produce finer results than they, his labour will then be worthy of, and will obtain a higher remuneration.

"By joining such a school as the one now proposed to him, the intelligent workman would have an opportunity of improving his mind, and raising himself in a way not hitherto offered to him. To the young workman, and the sons of workmen especially, it presents the means of mental culture in the most direct and easiest way; every step forward being one of certainty, and having a *definite* and *useful* object, viz. that of improving the quality of his labour, and thus driving him, as it were, to increased exertion and thought. He would be quite sure, that every fresh accession of knowledge and skill he acquired would *tell* and *must* benefit him; thus contrasting favourably with the instruc-

tions given by Schools of Design, where, supposing he becomes a proficient, the knowledge he acquires (of skill in his daily calling he of course acquires in addition nothing) may not, and in the majority of cases does not, and cannot, be of any *practical* use to him. If he be a young man and learning his trade (and for such the school is especially suited) all he does while at the school would be so much in addition to his daily work, with the further and very important advantage, besides helping him in that work, of teaching him to work according to fixed principles.

"Although, as has been said, this school is intended more particularly for the instruction and improvement of those who are apprenticed, or are about to be apprenticed, to any trade in which Art enters, as to a stone mason or wood carver, (indeed, it may be regarded as a sort of *test* by which it may be proved to what degree the working classes of this country, would be likely to respond to any system of instruction held out to them by the Government or otherwise,) it is obviously as well suited to those who are more or less in doubt as to the precise trade they are to follow, and who feel compelled to pause before adding another name to the long and unemployed list of clerks, draughtsmen, and designers, for whom there is not and *cannot* be steady employment, or even to those who more ambitiously inclined, are yearly apprenticed to architects, sculptors, and painters, and for whom also there is not, and cannot be, sufficient employment, (*the number of professors decreasing as Art rises.*) To many such a school of Art, established as this is proposed to be for *purposes to which Ghiberti, or Gibbons were proud to put forth all their strength*, would appear to present a fair opportunity for learning what must eventually procure for the man honourable means of living. Indeed, there cannot be a doubt that students thus educated to carry out designs in an artistic manner, would rapidly find full and lucrative employment in all those trades and professions where Art enters, as the professors in all such departments, and the public who support them, would soon discover the difference between the *workmanship of the mere workman*—and the *workmanship of the artist-workman*, they would soon discover, that to raise the character of Art, the *WORKMAN* must be made, not a designer, or a draughtsman, or a modeller, all either impossible or useless, but an *artist-workman*.

"It is proposed to have both morning and evening classes: the latter from seven to ten o'clock every day in the week.

"A uniform rate, as low as will cover the expenses, has been fixed on, and will be found to be within the means of all steady and industrious workmen.

"One evening in every month will be set apart for a lecture, having for its object the exemplification of some subject connected with the Fine Arts, or with the well being of the workman.

"The school will open as soon as fifty students shall have entered their names as intending to join.

"C. BRUCE ALLEN, Architect Director.

"PLAN OF THE SCHOOL.

"Architecture is, as has been well observed, if not the first, the *foundation* of all the other Arts. Painting to be delightful necessitates that some fitting place be provided for its reception, and for its *highest* efforts it must *form part* of the place where it is; and so of sculpture even in a greater degree. Architecture being thus as it were the *beginning* of the Fine Arts, it has been thought advisable at first to restrict the operations of the school to those trades which have especial reference to it.

"The course of instruction therefore, will at first be confined to the following trades:—

"*Stone Masons.* Under this head is included all workmen who carve in marble and stone, and of whatever description that carving may be, whether the figure, animals, foliage, architectural details, or otherwise. *Modellers* do not come under this head, except in those cases where the drawing given by the artist is of so simple a character, as a dog's-tooth, or the drawing so complete, as to leave nothing whatever for the workman to do by himself, for this would necessitate his being a designer—an artist; he would then be beyond and would leave the workman's school for the artist's academy. The modelling of the figure, all animals, and foliage, would appear to be the work of the *artist*, and by not recognising it as within the reach of a workman, much good is likely to accrue to the artist by a thus formal and public admission of it.

"*Wood Carvers.* Including as in the case of stone masons, all those who carve the figure, animals, foliage, or architectural detail, always supposing them to be provided with models.

"*Metal Workers.* Including blacksmiths, or those who work in wrought iron, a beautiful art almost lost. The iron work in S. Paul's is a model in this respect, and evidences what the workman may do. Gold and silver smiths' work, offering a wide field for improvement as may be seen by comparing the race cups, &c. of to-day with the sacramental cups of the dark ages, when universal ignorance is supposed to have prevailed. Under this head is also included metal moulders.

"*Decorative Painters.* An obvious want, now that decoration has become an Art, and in such universal request. Tribes of foreigners have made a living here, working on the very narrowest precedent. It would be the object of this school to teach the intelligent English workman to do the same, and a great deal more, by placing before him the best examples, not from Rome only, but from other countries."

THE HYMNAL NOTED.

"AND how do you like the Hymnal Noted?" "Oh, very much—just the thing we wanted—the old words and the old tunes—very useful work indeed." "Well; and do you find what we say to be true, that the old melodies are popular?—do your choir like them?" "My choir! why—hum—why, the fact is, just at present, you see, that we sing the metrical Psalms." "Sing the metrical Psalms! why, you said that you liked the Hymnal!" "And so I do; but it is a strange style of music at first—I think my people would be frightened—I hope, by degrees, &c., &c.—when the present storm is over, &c., &c., &c.—we must go gently to work, &c., &c., &c., &c."

Such is the style of reply which we have received, times innumerable, to the question with which we commenced. If we come from conversations to letters, the following is of a description of which our secretaries have received a great many:—

"DEAR SIR,—I am about to publish a selection of hymns for the use of my congregation, in which it is my wish to unite Apostolical truth with Evangelical fervour. Some of those published in the 'Hymnal Noted' appear to me admirably calculated for my purpose; and if you will allow me to avail myself of them, I shall feel much indebted to you. I remain, &c., ———, Rector of ———."

From such conversations and such letters, one or two things become very evident. It is clear that the English Church is very anxious to possess a Hymnal,—that even the old school of Priests are becoming ashamed of Tate and Brady,—and that it is seen how unfit anthems are for parish churches and illiterate congregations. It is clear, secondly, that this move is also in the right direction; people theoretically wish for the old hymns, though they are rather afraid of them. It is clear, thirdly, that when the old hymns and the old melodies are laid before them, the greater part of Churchmen start back in alarm,—the thing looks so odd—it is so different from everything they have been accustomed to, and so forth.

On the other hand, we have received testimonies to the Hymnal Noted, which of themselves would encourage us to persevere, were we not sufficiently encouraged by the knowledge that our principle is the right one, and the *only* right one. Not the least curious feature in the case is the popularity they have obtained among Dissenters. We say again, that no private opinion, no combination of opinions, nothing less than the formal repudiation of our principle by a National Synod, will induce us to give it up, or to desist from acting upon it. That principle, we need scarcely repeat, is, that to the ancient hymns of the English Church alone has the English Churchman any *right*. The reformers wished to translate them, but confessed themselves unequal to the

task. Cranmer, in particular, (to whom we refer as an *argumentum ad hominem*,) expressed his wish that others might arise to effect that which, in this respect, he left unperformed. And it would seem natural that the translation should be plain and simple, and as nearly in the language of the Prayer-Book as possible. Now at this point the Ecclesiological Society steps forward, and says—If you agree to these principles, (as many profess to do,) here is a Hymnal framed upon them. We have done our best. We do not pretend that this best is perfect, but it is the *only* hymn-book based on a true and intelligible principle; and, as such, we say that English Churchmen ought to try it before they reject it. And this is more particularly true of those who turn away from our Hymnal, as a whole, though ready enough to adopt it in parts; and who, without any regard to the ancient melodies, would substitute other translations where they think ours less happy. Hence the efforts making in various quarters to make other hymnals, by men who would work with us, and to greater profit for the Church, had they taken our view of this duty of working upon the old foundations. We call upon all such persons all to consider well whether a united effort for the great end we alike have in view, and a cordial reception of the principle herein so warmly advocated, is not likely, in the end, to lead to more happy results, than a multiplication of hymnals, each made according to private fancies, and mutually interfering with the general adoption of any common use?

We might take a parallel case as regards ourselves. Noble work as is Mr. Helmore's Psalter Noted, no one will call it perfect; least of all, we are sure, would its arranger. Again, there are many of its details on which it is quite allowable to entertain various opinions. Some may wish that all the Psalms of one morning or evening had been set to the same tone; others that the tone had been oftener altered. Some may wish for a greater, others for a less, tendency to syllabism; some may think the compiler right, others wrong, in his arrangement of the sixth tone. But what if we, in the hopes of producing a more perfect book, had come forward with another Psalter? We say nothing of the unfairness to those interested in the former work; but should we not have injured, perhaps irreparably, the cause of Gregorianism in our Church?

One objection which some have urged, we feel very strongly to be an entire prejudgment of the Hymnal Noted, without a trial; it is the alleged obscurity of some of the translations. Now, were it possible to place ourselves in the position of those who for the first time looked into the English Book of Common Prayer, or the English Bible itself, we believe that the very same objection would be started; it is a difficulty as inherent in the originals as in the translations.

Take, for example, the following verse:—

“ Yea, angels tremble when they see
How changed is our humanity:
That flesh hath purged what flesh had stained,
And God, the Flesh of God, hath reigned.”

It is, no doubt, at first obscure; but is it more so than the original?

"Tremunt videntes Angeli
Versam vicem mortalium:
Culpat caro, purgat caro,
Regnat Deus, Dei Caro."

And is not the obscurity, in both cases, owing to the fulness of meaning? So, in like manner, how obscure is the collect for the week in which we write,—“Stir up, we beseech Thee, &c.!” But are we therefore to surrender it for a simple prayer,—for a prayer with nothing in it,—and thus rid ourselves of that wonderful abstract of the Catholic doctrine of grace, as distinguished both from Molinism and Ultra-Jansenism, which this collect contains? It is the extreme compression of meaning which gives the old hymns their value as well as their obscurity. The English language cannot altogether rival this excellence; let our readers try, for example, such lines as—

“Offert multa, spondet plura,
Periturus peritura:”

or—

“Per quam plebs Alexandrina
Foeminae non foemina
Stupuit ingenia.”

But yet much of this compactness may, in a good translation, be given. The hymns, in some cases, will require explanation; but will not a parish Priest find this, in catechising, or sermons, an advantage?

Some misapprehension of the nature and design of our work has led the editor of a weekly newspaper to entrust the review of the Hymnal Noted to an unfriendly critic. The result has been highly satisfactory, in the removal of much of that misapprehension by explanations contained in three letters from three members of our committee. As the subject is of great importance, and the letters themselves highly interesting and instructive, we have thought it desirable to give them entire in our present number. We have only to add our gratification at the candour of the Editor's note, at the close of the number containing the last two letters, in which he admits them to be able and temperate, and expresses his belief that “the object which all parties have in view will be eventually promoted by a discussion so conducted.” As to his objections to the notation, we must refer him, and all who feel similar difficulties, to the October number of our *Ecclesiologist*, 1850.

Having thus answered, as briefly as we were able, the chief objections that have been brought against the *principle* of the Hymnal Noted, we will add a few words on one or two other subjects connected with it. We may perhaps mention that a short commentary on the words, for the use of the poor in those parishes where they may be adopted, is in course of preparation by one of our members. Casual readers can scarcely be aware what a depth of meaning there is in

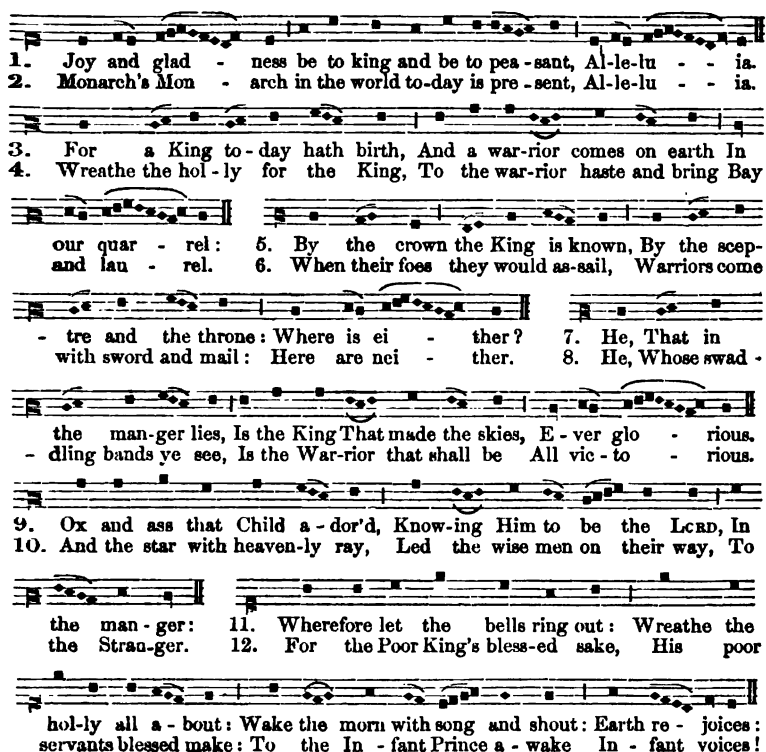
many of these Hymns, and how much it requires to be brought out. For example, such a Hymn as *Ad Canam Agni providi*, can scarcely be understood until the original circumstances of its composition, the Easter Eve Baptism of Catechumens, is explained. The Commentary will be taken from ancient sources : such as Clichtovæus, Nebrissensis, and Badius Ascensius.

It is our wish to proceed with the second part of the Hymnal, (by which that work will be completed,) as speedily as is consistent with due carefulness. We are glad to say that we have received more assistance in this than in the former portion of our task. The Ferial Hymns are almost necessary to Daily Service ; and those for Festivals will at all events, if not essential, be found very convenient.

That done, we may perhaps turn our attention to other points in which our present system is miserably defective : such as introits, various kinds of responses, and sequences. The latter would perhaps be the most popular of all Ecclesiastical melodies, if once fairly naturalized, or rather re-naturalized among us. We were very much struck, not long ago, by the observation made by a party of singers, who had been trying from the Hymnal Noted the *Sanctorum meritis*, (in which the character of the melody very much resembles that of a sequence) that it was "so like Dibun." We will conclude, then, with a specimen of a sequence melody, which, in the opinion of the great German Hymnologist, SCHMID, is one of the loveliest of all. It was originally the melody of S. Bernard's celebrated sequence *Lætabundus*, but afterwards many other sequences, and especially *Christmas Carols*, (which abounded in mediæval times.) were set to it. We have appropriated it here to an imitation of a Carol of the fifteenth century. The melody was first published by Wolf, in his work *Ueber die Lais*, in two versions. Of the two, we have chosen that from the MS. A.N. 47. E. 7, in the Imperial Library at Vienna, a MS. of about 1440. It was afterwards, (as so many other sweet church melodies,) employed for drinking songs. One of these—the first (it is said) in which beer is mentioned, is given by Daniel : one verse runs—

" Bevez bel e bevez bien,
Vos le vostre et io le mien,
Pari formâ,
De ço sort bien pourveu,
Qui que auques le tient al fu,
Fît corrupta."

All this shows the intensely popular nature of such compositions. We now conclude with (what will not be out of place at the present season) the carol. The tone is the fifth, mixed with the sixth :—



1. Joy and glad - ness be to king and be to pea - sant, Al - le - lu - - ia.
 2. Monarch's Mon - arch in the world to-day is pre - sent, Al - le - lu - - ia.

3. For a King to - day hath birth, And a war - rior comes on earth In
 4. Wreathe the hol - ly for the King, To the war - rior haste and bring Bay

our quar - rel: 5. By the crown the King is known, By the scap -
 and lau - rel. 6. When their foes they would as - sail, Warriors come

- tre and the throne: Where is ei - ther? 7. He, That in
 with sword and mail: Here are nei - ther. 8. He, Whose swad -

the man - ger lies, Is the King That made the skies, E - ver glo - rious.
 - dling bands ye see, Is the War - rior that shall be All vic - to - rious.

9. Ox and ass that Child a - dor'd, Know - ing Him to be the Lord, In
 10. And the star with heav - en - ly ray, Led the wise men on their way, To

the man - ger: 11. Wherefore let the bells ring out: Wreathe the
 the Stran - ger. 12. For the Poor King's bless - ed sake, His poor

hol - ly all a - bout: Wake the morn with song and shout: Earth re - joices:
 servants blessed make: To the In - fant Prince a - wake In - fant voices!

ECCLESIOLOGICAL LATE CAMBRIDGE CAMDEN SOCIETY.

A COMMITTEE Meeting was held on Tuesday, November 18th, 1851, and was attended by Mr. Chambers, Mr. France, Rev. S. S. Greatheed, Rev. T. Helmore, Rev. G. H. Hodson, Mr. A. J. B. Hope, M.P., Mr. Luard, Rev. W. Scott, Mr. Strickland, Rev. B. Webb, and Mr. Wegg Prosser, M.P.

The Rev. H. L. Jenner, B.C.L. of Trinity Hall, Cambridge, was added to the Committee.

A scheme for founding a "School of Art for Artist-workmen," suggested by Mr. C. Bruce Allen, Architect, was laid before the Meeting; and a general opinion was expressed very favourable to the design.

Among the letters read was one from the Rev. Dr. Garstin, with respect to the design furnished by Mr. Carpenter for the church at Point de Galle, in Ceylon. The plans, though designed on the data

furnished from the island, were now considered not well suited to the climate, and some conversation ensued on the modifications possibly required for the *speluncar* theory of tropical church building, now advocated by the Society, in places where, as on the coasts of Ceylon, it is considered as important to admit the sea-breezes as it is to exclude the light and heat of the sun. A suggestion made in the *Colonial Church Chronicle* that advantage would be derived from the planting of trees near churches in tropical climates, was mentioned with approbation.

Some drawings of Swedish churches, their fittings and decorations, by M. Mandelgren, of Stockholm, were examined with great interest: and it was resolved to engrave the interior of Habokyrka for an early number of the *Ecclesiologist*, and to fill a part of the *Instrumenta Ecclesiastica* with details from this very valuable collection of sketches. It was determined also that a round church with a round apsidal chancel, which appeared among the drawings, might form the *motif* of an alternative cemetery chapel.

The designs of several new churches and schools were examined,—among them those of a church near Godolphin in Cornwall, and of a school at Marazion, both by Mr. J. P. St. Aubyn; of a new church for the parish of Westbury, Wilts, by Mr. W. White; and the drawings of several restorations, or rearrangements, of churches.

The committee were gratified at hearing that their silversmith, Mr. Keith, had obtained two prizes from the Goldsmiths' Company of London, for his church-plate, exhibited in the Crystal Palace, as well as a Prize Medal from the Royal Commissioners. They resolved to publish his prize plate in the next number of the *Instrumenta Ecclesiastica*.

Among other applications, it was determined to give the assistance asked for in the following very interesting letter addressed to the Secretary. The names are of course suppressed.

“ At —, where I was to-day, there is a man who, combining the callings of farmer, carpenter, and innkeeper, is quite a pattern layman of his class, and is churchwarden of his parish, his father before him having been parish clerk. He is a very rare character for consistency in every respect, for devoutness and holiness of life. His father aforesaid (who is still living), in his zeal for all that was good, built many years ago at his own cost, and with much of his own labour, a western gallery, which according to the light of his day was, and was thought, a great benefaction. The son, keeping pace with the times, however, has taken the same turn; and has done, and is doing, great things for the restoration of the same church. He has, with the unwilling consent of his rector, substituted capital oak seats of great substance and of excellent construction for the old pews, set up stalls for the choir in the chancel, and a reading-desk and pulpit of oak; all this very much at his own cost, and with the joint labour of himself and his son, a lad of seventeen. The standards of his seats are all surmounted with poppy heads (not affixed, but in the block), several of which are already carved from such examples as are within his reach, and others are in progress, the work being done at odd times snatched from leisure by his boy and himself. Some of his designs are good, but others are

faulty; and I think, from their being of his own devising, though evidently from recollections of what he had seen. It occurred to me, that it was a case where a little help might be very well bestowed, and I asked the lad (his father being absent) if he thought they would like to have some designs furnished. He quite jumped at it, and I said I would try to get him some. All this then, you will see at once, is introductory to a request I have to make to you that you would, if it is in your power, get me some tracings of good poppy-heads more or less elaborate, wherewith to give a good turn to the devout skill of this good man, whose heart God has touched with this holy zeal for the Lord's House. I wish, if you are ever in this neighbourhood, you would go to — church and judge for yourself. The gallery erected by the father is to be removed by the church restoring and more rightly informed son, when the former is gone to his rest; and little by little all requisite improvements are to be carried out."

Some discussion took place about the contemplated Burial Guild; and about several difficult cases of church arrangement.

Presents were laid on the table of Two Parts of Transactions from the Exeter Diocesan Architectural Society; a joint volume of Reports and Papers from the Northamptonshire and other allied Architectural Societies; and a Swedish volume of ancient Legends, presented by Professor George Stephens, of Copenhagen, an honorary member.

In the musical department of the Committee's business it was determined that it was not compatible with the professions of the Society to undertake the selection or recommendation of any modern hymns as supplemental to the *Hymnal Noted*. It was agreed that the second part of the *Hymnal* should be prepared, and that some more harmonies for the first part should be printed, with additions, the first impression having been sold off.

OXFORD ARCHITECTURAL SOCIETY.

A MEETING of the Oxford Architectural Society was held in the Society's rooms, Holywell, on Wednesday, November 5th, the Rev. S. W. Wayte, Treasurer, in the Chair. Mr. C. H. Alderson, Trinity College, was elected member of the Society, and eleven new candidates for election were proposed. The Report of the Committee announced that the Rev. E. Miller, New College, had been elected on the Committee in the place of the Rev. the Warden of S. Peter's College, Radley. Application for assistance had been received from the Vicar of Figheldean, and an appeal in behalf of the Church of Rothsay, by the Dean of Argyll and the Isles was laid upon the table. Attention was called to a cast of one of the statues on S. Mary's tower, presented to the Society by the delegates with the permission of the Vice-Chancellor. A letter was read from the Archdeacon of Bath, declaring his gratification at being elected Vice-President of the Society. The following list of members to serve on the Committee for the en-

suings year was proposed : The Ven. the Archdeacon of Oxford, G. E. Street, Esq., Diocesan Architect, W. C. Plenderleath, Wadham College, Rev. J. W. Burgon, Oriel College, and the Rev. J. James, Headington Quarries. Presents were received from Mr. Heaton, Mr. Clarke, Mr. Street, and Mr. Parker.

The Hon. Horace Courtenay Forbes, M. A., Oriel College, read a practical and useful paper upon the Internal Arrangement of Churches.

"Inasmuch as churches are built for the worship and service of God, it is necessary in constructing them to keep that end in view, and to let all considerations of comfort and luxury be entirely forgotten. Now the many churches still remaining in our land, built in better times, serve as excellent models, and leave us at no loss to know how to construct churches as well externally as internally. But with respect to the internal arrangement of churches, the rubrics of the Book of Common Prayer are of some assistance and authority. I mean those which prescribe kneeling during certain parts of the service, and this is the particular subject to be discussed in this paper. The difficulties in the way of kneeling are so great in some churches as they at present exist, that it is worth while to consider what the proper proportions of seats should be. We will take it for granted that all agree that there should be open seats in churches such as there were of old, and of which there are many remnants, particularly in the counties of Cambridgeshire, Huntingdonshire, Leicestershire, Lincolnshire, Bedfordshire, and Somersetshire. Now the peculiar advantages of these seats were, that they were very low and very broad, which are very essential to ensure that the bulk of all congregations (the old and infirm only excepted) might kneel if they chose on their knees and on the floor of the seat. The following will be found to be the best proportions ; distance from the back of one seat to the back of another, not less than three feet, and height of each seat from the ground (that is measuring the back), about two feet six inches. By this means, the necessity for having any board or hassock to kneel on would be obviated and a simple piece of matting might be laid down for that purpose, and a sufficient breadth would enable the worshipper to kneel forward free of the seat behind, that is, without being obliged to rest his body on it, as can hardly be avoided, where the seats are made narrow. If however, for any reason, it may be thought necessary to have something to kneel on, it would be best to have a plain flat board raised a few inches from the ground of the same length as the seat, and fastened down at a convenient distance for kneeling. At all events, the sloping boards which have been so long in use, should at once be got rid of. The consideration of this matter is worthy of attention, as tending to promote the proper observance of public worship by a true, sincere, and humble acknowledgment of our own unworthiness, and so to advance that which is the true and legitimate object of public worship, namely the Glory of God. "O come let us worship and fall down. Let us kneel before the LORD our Maker. Let us go into His tabernacle and fall low on our knees before His footstool."

A discussion ensued upon the proper form, material, and position of kneeling boards, and cognate questions, in which the Chairman, the

Secretary, the Librarian, Mr. Wood, Mr. Plenderleath, Mr. Liddon, and Mr. Palmer, took part.

The Chairman, after having again called the attention of the Society to the Cast of the Statue procured for the Society by the President, the Rev. the Principal of Brasenose College, dissolved the meeting.

The second meeting of the Oxford Architectural Society, during the present term, was held in the Society's rooms, Holywell, on Wednesday, November 19, at eight o'clock; the Rev. the Principal of Brasenose College, President, in the chair. The following gentlemen were elected members of the Society:—

Sir Thomas Tancred, M.A., Merton College.
Mr. G. Miller, Exeter College.
Mr. W. W. Shirley, Wadham College.
Mr. N. S. Oakley, Christ Church.
Mr. E. N. Dumbledon, Exeter College.
Mr. G. E. Gatty, Trinity College.
Mr. L. J. Harrison, University College.
Mr. H. Boyd, Exeter College.
Mr. E. Douglas, Trinity College.
Mr. W. J. Duncombe, Brasenose College.
Mr. T. G. Livingston, Magdalen Hall.
Mr. Robert Burnett, Christ Church.

Among the presents received were "Ruskin's Stones of Venice," presented by the Rev. F. Meyrick, Secretary; "Christian Iconography," by M. Didron, presented by Mr. F. Lygon, Secretary; No. 13, "Churches of Warwickshire," by the Rev. J. H. Cooke; and "Description of the Cathedral of Basle," presented by Mr. de Romestin, S. John's College. The report announced the reception of several letters, asking for advice and assistance; among others, from the Rev. T. W. Goodlake, Vicar of Bradwell. The appeal from the Culham Training Schools was laid upon the table, with the warm recommendation of the Committee. A letter was read from Mr. Markland, expressive of the great interest he had taken in the Society from its foundation, and of the pleasure he had received in having been elected a Vice-President. Mr. E. A. Freeman, Trinity College, Corresponding Secretary of the Society, read a learned and suggestive paper on the Distinction between Cathedrals and Parish Churches.

"The distinction, one more easy to recognise than to define, between ordinary parish churches and these cathedrals, and others of similar character which may be classed together under the title of minsters, is one independent of size, and yet probably had its chief origin in the usual difference of size between the two classes of buildings. There is a wide debateable ground, but the largest churches can be appropriately built only on the one type, and the smallest only on the other. Anterior to the distinction between minsters and parish churches, another may be drawn between those whose beauty is derived from mere picturesque effect, and those which are really works of architectural design. Of parish churches, those of Pembrokeshire may be taken as

the best specimens of the former; the finer churches of Somersetshire of the latter. This latter superior type of parish church is a certain advance in the cathedral direction over the other, but is still very far removed from it. The fully-developed cross form, and the predominant central tower,—the combination of a clerestory and a high roof,—the presence of a regular western front, as at Gatton and Crewkerne, were all great steps in the same direction. Numerous churches were cited which exhibit approximations, more or less remote, to the cathedral outline, without fully realizing it, as Leonard Stanley, Brecon Priors, Gatton, Wimborne Minster, &c. In considering interiors, the question becomes more implicated with the historical sequence of styles. Romanesque is the most monastic of any; yet it has developed a distinct parochial type. In the early Gothic, the two types are further removed from each other than before or after; in the continuous they converge,—the Perpendicular parish church and the Perpendicular minster having internal elevations of the same essential character. This portion of the subject was illustrated by various examples, as—S. Wollos, Newport, Buildwas Abbey, Rothwell, Berkeley, Llandaff, Southwell, and various churches in Somerset. Of the numerous parish churches, not one can be allowed to present the cathedral type in its fulness, except, possibly, S. Mary, Redcliffe, and even there the position of the tower is a great drawback. On the other hand, many cathedral, conventual, and collegiate buildings approach more or less to the parochial type, as at Dorchester, Manchester, and even Christ Church, in Hampshire. This tendency is especially common in Wales, as in Llandaff Cathedral, Monkton Priory, and other less important examples. The author wished the whole of his remarks to be understood as referring exclusively to South Britain." The paper was illustrated by drawings of most of the buildings referred to.

The Rev. W. Basil Jones, in connection with some remarks of Mr. Freeman, drew a comparison between the prevalence of certain styles of architecture at certain times, and certain costumes at certain periods. In architecture we had reached a point which, as yet, at least, we had not arrived at in costume, when there was no one prevalent style, but a medley of all.

Mr. Tozer, of S. John's College, the President, and other members, asked questions of Mr. Freeman, on several architectural points suggested by his essay.

CAMBRIDGE ARCHITECTURAL SOCIETY.

THE first general meeting was held at the Society's new rooms in Park Street, on Thursday, October 30th, at seven o'clock, P.M. The Rev. W. H. Mill, D.D., Regius Professor of Hebrew, one of the vice-presidents of the Society, in the chair. The minutes of the last meeting were read and confirmed. The following presents were received: Vol. III., part IV., and Vol. IV., part of I., of the

Transactions of the Exeter Architectural Society, from the Society. History and Antiquities of Pershore Abbey Church, from the Rev. T. S. Woollaston, Fellow of S. Peter's College. The first volume of the Transactions of several united Societies, to which the Cambridge Architectural Society was invited to contribute. Three pamphlets from the President; and the rubbing of a brass in Amiens Cathedral, from Mr. Searle of Queen's College. Thanks were voted to the several donors.

The name of Mr. Albert Way, secretary of the Archaeological Institute having been proposed for election as an honorary member at the next meeting, it was moved by Mr. Luard, Fellow of Trinity College, that Mr. Way be elected, by acclamation, which was seconded and carried unanimously; and Mr. Way was elected accordingly.

Afterwards a paper was read by the secretary, Mr. G. A. Lowndes, of Trinity College, on the History of the See of Durham, with some account of the Cathedral. Thanks having been voted to the reader of the Paper, and after some conversation on the subject, the Chairman announced the meeting adjourned to that day fortnight.

The second general meeting was held on Thursday evening, November 13th. The Rev. T. S. Woollaston, Fellow of S. Peter's College, one of the vice-presidents, in the chair. The minutes of the last meeting were read and confirmed. Mr. Edwin Freshfield, of Trinity College, was unanimously elected a member of the Society.

The Secretary, Mr. G. A. Lowndes, of Trinity College, brought the subject of the change of architectural nomenclature into Seven Periods, as proposed by Mr. Sharpe, M.A., of S. John's College, an honorary member of the Society, before the meeting: which produced an animated discussion on the subject, in which Mr. Woollaston, Mr. Luard, and Mr. Freshfield took an active part.

After which the Chairman announced the meeting adjourned to that day fortnight, November 27th.

ARCHITECTURAL SOCIETY OF THE ARCHDEACONRY OF NORTHAMPTON.

[THE unusual length to which the notice of the proceedings of this active Society has extended, will be pardoned by our readers in consideration of the general interest of the Secretary's Report, and the great importance of Mr. Poole's paper on the contemplated restoration of the Round church of Northampton. Our own deep sympathy with this project induces us to call our readers' special attention to the particulars here given of the scheme.—ED.]

THE public autumn Meeting of this Society was held at Northampton on October 21st, Sir C. E. Isham, Bart., the high sheriff, in the chair.

On the walls were several clever architectural sketches by Mr.

Poole and Mr. E. F. Law, and plans for the proposed new church at Rugby by Mr. G. Scott. A gorgeous crimson velvet altar cloth, wrought with gold thread, was also exhibited, and some splendid communion plate from the Great Exhibition, belonging to Mr. Skidmore, of Coventry.

Sir C. E. Isham opened the proceedings by stating that he rose with great diffidence to address them, knowing how many others there were present much more qualified than himself to occupy that chair. The severe loss, however, which the society experienced in the death of Lord Northampton had compelled them to have recourse to him as a vice-president. There would be but one paper read in addition to the report, and resolutions would afterwards be proposed on the subject of the interesting but dilapidated church of S. Sepulchre, in this town, with a view to an endeavour towards its restoration. After the meeting was over, Mr. Poole had offered to go to the church itself, and more fully explain the proposed alterations and improvements. Time permitting they would afterwards visit the newly restored church of S. Peter's. They could not refer to that church without also expressing their regret at the loss of one whose name was so intimately associated with it. Mr. Baker had just lived long enough to see the great object of his desire carried out, and it was to be hoped that there were many there who would live to see not only S. Sepulchre's but other dilapidated churches of the archdeaconry restored.

The Rev. Thomas James then read the following report :—

“ In drawing up the report of the Society for the present year, I have adhered to the form which we have usually adopted, of making it speak rather in the person of one of its secretaries than in the name of the corporate committee. For though it thus lose somewhat of dignity, and savour somewhat of egotism, yet it is likely to gain a more than countervailing amount of life and spirit, and to challenge at least the attention of a freer and sharper criticism. ‘Your committee’ this, and ‘your committee’ that, sounds indeed more parliamentary and imposing, but the third person in grammar is a very difficult person to manage, and I have generally found that the most dignified openings shift off before long into the vernacular and familiar. It seems a sort of constitutional privilege to consider such documents as mere routine, and barely endurable ; and the member of a society would as soon think of listening to a report as a member of parliament would dream of reading a blue-book.

“ We have, therefore, generally avoided, in our unbusiness-like society, the official form ; and though the committee may be held responsible for the transactions detailed and generally for the opinions expressed, the reporting secretary is alone answerable for the form in which they appear.

“ In the seventh year of our existence, it might seem unnecessary to offer any arguments in behalf of the objects of societies such as ours. Public opinion has generally pronounced in their favour ; and so great has been the increase of societies having architecture or archæology for their basis, that we ourselves are now in friendly communication with twenty-three kindred bodies to our own. Yet though a common-sense

instinct has led so many persons of all classes and opinions to join this and similar societies, I cannot but think that there is sometimes a lurking misgiving in the minds of some, how it is they happen to be members of an Architectural Society. I do not mean (far from it) that they regret the fact, but they have a sort of awkward consciousness at times that it might be difficult for them to give off-hand a reason for their adherence. They have a wholesome dread of bricks and mortar; they inwardly confess an ignorance of chamfers, ogees, and mouldings; they would rather ask than hazard the date of a Gothic window; but yet they feel a gentle pressure from without, and a still small voice within, which urges them to become and continue members of a society that is named after an art, with which they consider they have, after all, but little to do. 'Why should you not,' some envious meddler may suggest, 'as well become members of a society for the promotion of painting, or sculpture, or music, as of architecture? What exclusive claim has that art, so mechanical and so nearly allied to handicraft—to the study and suffrages of unprofessional people?' I do not think that the question is answered by saying that there is a 'growing taste for ecclesiastical architecture,' or even by its connection, dignifying as it is, with church building in general. The great and growing spread of Architectural societies requires some deeper explanation.

"In the first place, no doubt, the art itself embraces a much wider and more lasting domain than any other. We *can* live—and how many *do* live!—without pictures, or statues, or sounds of linked sweetness. We can live—though I pity the man who has to do so—without a garden. But we cannot live without a house. Though it is said that they are other than wise men who build them, it certainly is not assigned to fools to *live* in them. And, indeed, with building, more or less, every one has to do; for if they do not build for themselves, they do for their friends; and few have so modest an idea of their Architectural capacity as to refuse to be on a committee to select the best out of a hundred designs for a church, a town-hall, or an exchange. Again; not only is building the common concern of all, but the highest efforts of its art speak not, as in other arts, to the few, but to the many. The picture is confined to its chamber, the statue to its gallery. Even when these are public property, their very nature requires a degree of protection and retirement, and they are indebted for their preservation to Architecture itself. But the very reverse holds good with the mistress art. The most private building is, as a work of art, public property. It speaks as clearly to the passer-by as to the possessor. The Architecture of a palace is more seen, indeed, by the people, than by the prince; though his treasures of sculpture and painting may be concealed from all eyes but his own. Architecture cannot be exclusive if it would. It stands forth to be enjoyed by all beholders, and the fault lies with each individual if he does not enjoy it. Again, nothing so distinctly expresses the character and genius of a nation. Stern or frivolous, true or hollow-hearted, devoted to religion or to commerce, the ruling passion of a people is stamped on its Architecture; and buildings will often give the true portrait of an age (unconsciously, indeed, and therefore more faithfully), when historians flatter, and

monuments lie, and records fail. Again, it speaks to all time, and lives again in its decay. Nor are we perhaps conscious, till we dwell on the fact, how the buildings of a nation not only often constitute its *history*, but in many cases supply, or I may say embody, all we know of its *character*. The archaic gates of Mycenæ, the glowing walls of Philé, the imperishable Pyramids, the sculptured Caves of Elephanta, the lonely temples of Pæstum and Girgente, the long buried walls of Nineveh, the Round Towers of Ireland, I may add even our own cathedrals (for I look upon their *existence* in the *rough* ages—I may not call them *dark*—as one of the mysteries of art) tell us all we know of nations now obliterated, or at least amplify, correct, and illustrate, beyond any other records, the knowledge of them we possess.

“But great and universal as are the claims of Architecture itself, I do not think that they are sufficiently recognized to justify of themselves the position which this society desires to hold in public favour. It should, I think, be viewed as an educational instrument—as a *MIDDLE-CLASS INSTITUTE*. So wide and discursive is the range of subjects which, with a little allowance, can be brought within its fair domain, that few questions of common interest need be excluded. We embrace within our roll every class and both sexes. It is the only society in these counties that professes to offer intellectual instruction with practical good. It combines theory with practice, amusement with business. It builds churches, and it visits them. It restores what is old, endeavours to improve what is new. It studies the past, adapts itself to the present, provides for the future. I do not mean for a moment to rank its value with those more solemn and important societies that have works of piety and charity for their immediate object. I only wish to show that it stands upon ground that would otherwise be altogether unoccupied, and I think its intellectual character may best be expressed when I say that for once that it gives money, it ten times gives advice.

“But even in this age, when so much is said of binding men together in peace and concord by merely worldly interests, and in this year, when art and industry seem almost to have realized the vision of universal harmony, I do not think we should have heartily met together upon the common ground which this society offers, were it not that the golden thread of religion runs through the cord that binds us, and fills up the hollow which mere love of art and knowledge would by themselves have left; unobtrusively, but not the less strongly, that thread has been the centre round which we have woven our theories of taste, our studies of antiquity, and our projects of restoration. We have worked like brothers together, because we were of ‘the household of faith.’ And I may say utterly without suspicions of party. Though, from the fate of some kindred societies, some misgivings and jealousies may have existed and been expressed in our early days, yet from the frank understanding then agreed to, such feelings, instead of being fostered have utterly died away. Mutual confidence has, I believe, been yearly increased among us, and we now, I trust, present the picture of the happy family, unsuspecting and unsuspected.

“ In effecting this good understanding, in strengthening this Christian bond, for such it is, nothing conduced more than the unwearied attention bestowed upon the concerns of this society by our late lamented president, the Marquis of Northampton. Other societies may speak of his kindness and affability, of his sacrifice of time and convenience to their interests—for these were at the service of all; but few can say, with equal truth as ourselves, that whatever life, or spirit, or success belonged to our body, was mainly attributable to him. His love and patronage of art naturally led him to take an interest in the formation and progress of the society, and nothing but absence from England or extreme necessity ever prevented him from presiding at its public meetings. But this was not all. Our minute books will show that there were few committee meetings where business of any importance was transacted at which he was not present; and so entirely did he enter into the merits of every plan laid before the society, such interest did he take in arranging its public meetings, its excursions; in forwarding by his personal exertions and contributions every object that the committee had at heart, that when we met to pass an address of condolence to his family on his loss, we all felt that the word ‘patron’ was not the word to apply to his relation with the society. We could only speak of him as our fellow-labourer and our friend.

“ There are two kinds of persons who make science and art their study. The one labour solely for themselves, the other for the world. The one value knowledge for its rarity and abstruseness, and hoard it, like the miser’s gold, as if their own store would be diminished by imparting it to their neighbours; the other use it as God’s talent, being ready to distribute and glad to communicate whenever opportunity is found. Of this wiser and happier class was Lord Northampton. With an amount of information, the result of reading and travel beyond the resources of ordinary men, no one knew better than he did the advantage which his rank and position gave him of turning that knowledge to the best account in influencing the sympathies and stimulating the pursuits of those who require something more than the intrinsic value of truth to lead them to its study. And the very discursive character of his mind, which may in some degree have unfitted him for things more abstrusively scientific or officially precise, rendered him peculiarly suited to preside over meetings, popular and informal, as are our own. Few will fail to remember the familiar, but always apt and intelligent remarks with which he followed up every paper that was read on these occasions. Still less will they forget the kindly manner, the affable acknowledgment, the hearty greeting by which, with a few words of address, he set the meeting at ease, and put every one in good humour one with another. Though not in the common acceptation of the word a public man, for by party interests and political influence he set little store, yet if devotion of his time and talents to objects of general utility, and incessant sacrifice of his private ease to the furtherance of institutions formed for the advancement of public good, constitute that character, few had a better claim to it than he. It will be long before we meet in this room without missing, with sorrowful regret, the presence of one, who, by his enlightened sympathy

with our ^{*}pursuits, and kindness of bearing, more even than by the lustre of his rank, shed a happy and abiding influence over all our proceedings.

"But I must proceed to speak of the actual work done since our last meeting.

"Of the churches mentioned in former reports, the plans of which were laid before your committee, the re-built church of Hartwell has been opened for Divine service, to the complete satisfaction of all those most interested in it. S. Edmund's, in this town, though nearly completed, is as yet unconsecrated; the workmen are now employed upon the tower, and nothing but the want of funds to pay for the work done will prevent its being opened in the spring. Here, in the final decision for its arrangements the untowardness of a cross church for the purposes of the English ritual, was clearly shown. Much as we may delight in the symbolism of a cross church and in the picturesqueness of a central tower, there can be no doubt that the form is unsuited to correct and convenient ritual arrangement. If the pulpit and prayer-desk are advanced to the west arch of the tower, the transepts are thrown away; if, on the other hand, they are thrown back to the eastern or chancel arch, the western piers of the tower greatly impede the sight and hearing of the worshippers at the west end. The difficulty always felt in arranging an old church of this form should have convinced architects of the undesirableness of repeating it in modern churches, and of gaining an artistic or sentimental advantage at the sacrifice of the main purpose for which churches are built.

"Of S. Peter's there is less occasion to speak, as all present may easily arrange to-day to judge for themselves of the restoration, and of the internal fittings as far as they have yet gone. The funds at present allow one side only of the chancel to be completed, for it was thought better to carry out a portion of the original plan in its integrity, than to complete the whole in inferior workmanship or material. Meanwhile, however, with temporary chancel fittings, the church is used for public worship, and those who remember the lumbering square boxes that till lately filled up the nave will rejoice in seeing how the anti-quarian restoration has subserved in restoring it to a fitting and comely house of prayer. But one opinion has hitherto been expressed as to Mr. Scott's general success in a very difficult task, and as to the manner the contract has been carried out by Mr. Ireson. At the present moment a melancholy interest attaches to this restoration; namely, that he, to whom the church mainly owes the hold it has on the interest of the public, can plead for that building no more. Of a loss so recent it would be neither safe nor delicate, at a meeting like this, to speak. It must be some consolation to those, who, moved by his life-long appeal in behalf of this church, contributed to its restoration, that he was spared to see at least the external part of it completed.

"Of the plans of churches submitted to the committee during the past year the most considerable are those for the re-seating of Wellingborough, where, at the instance of the committee, the galleries were in the first instance abandoned, and latterly the very valuable, and in this county rare, carved parclose of the chancel, retained. It is greatly to

be hoped that open seats will crown the success of this very excellent and spirited work. The committee of this society have to express their best thanks to the local committee for the frankness with which they consulted them, and for the courtesy with which their suggestions were received, as also to the architect, Mr. Law, with whom they have been in entire concurrence of opinion throughout.

"The rector of Sudborough, also through Mr. Law, laid before the committee plans for the rebuilding of the south aisle of his church. As the contract was completed, and the works already in hand, it was deemed useless to offer any detailed criticism. The committee, however, could not but express their regret at the destruction of an early Decorated aisle, to make room for one of Perpendicular design, of poor character, but which is copied from a north aisle now existing. On the other hand, the unsafe state of the south aisle required that some alteration should be made, and the rector was most anxious that the best accommodation should be gained for the congregation; the Decorated tracery of the windows of the transept is to be restored, and a high-pitched roof substituted for the debased one now existing.

"Plans of the restoration and re-arrangement of the church of South Luffenham, Rutlandshire, by Mr. G. E. Street, were submitted by the rector. The arrangement appears thoroughly correct, and the retention of whatever old carved woodwork exists, highly commendable. The plans are hung up in the room to-day, and are a good specimen of simple fittings for a small chancel. A few alterations in details only were suggested.

"The Archdeacon of Coventry, through a member of the committee, has transmitted the design for a new church at Rugby, by Mr. G. Scott, to be exhibited here to-day. The great beauty of the elevation cannot fail to be appreciated. The objections, however, before stated to a cross church must apply also here. The position of the church, which demands a tower towards the east end, may be considered some excuse in the present instance.

"The fine church of Oundle, second perhaps to none in this county, is also about to be intrusted to Mr. Scott's hands for restoration and re-seating. It has been intimated that the plans will in due time be laid before our committee, and those who know the extreme beauty and capabilities of this church, must look forward with joy to the day that shall see it disencumbered from its galleries and pews, and arranged in its internal details worthy of the high architectural character of so noble a fabric.

"Of schools, the plans by Mr. Hardwick, Jun., for a very elegant group of buildings at Little Brington, just completed at the expense of Earl Spencer; and those for a smaller but very handsome school at East Haddon, by Mr. Law, for Mr. and Mrs. Sawbridge, have been highly approved by the committee. The first design is in red brick with stone dressings, the latter wholly of stone. Both fully carry out the principle, repeatedly advocated by this Society, that school-rooms should be something more than four brick walls. A handsome elevation and appropriate decoration is not thrown away either upon pupils or teachers, and those of ourselves who have had the advantages, and who

still feel the influence of happy architectural associations connected with the scenes of our education, should be the last to withhold from our poorer brethren, so much more impressible by externals than ourselves, an advantage which not only influences the childhood, but carries its abiding associations to the end of life.

"The school at Welford, referred to in a former report, is satisfactorily completed; and one at South Kilworth, copied with modifications from it, is now in course of erection. I may here make two practical remarks which the experience of school-building suggests. The first is, that in using black and red bricks, the black should never be employed at the angles of the building; every artist will tell you that the boundary-line should be light, not dark. The second is, that the very best flooring for schools is wooden blocks. Elm is a very good and cheap material. The blocks should be twelve inches by six, and three inches thick, and laid like bricks. It is to be adopted at South Kilworth, and has just been substituted for stone at Rockingham.

"While churches and schools have been thus increasing and improving, the cottage has not been forgotten. Those at Rockingham, before referred to, are now finished; and during the last year two excellent cottages, that may serve as models for others, have been erected for George Payne, Esq., at Sibbertoft; and a group of four for Earl Spencer, at Theddingworth, which for convenience and simplicity—two chief considerations in cottage-building—can hardly, I think, be surpassed. One might wish a greater projection to the eaves, a somewhat thicker wall of internal division, and a happier treatment of the double porch. Certainly, the sham hinges could be spared. But these are but trifles compared with the excellence of the interior arrangements. Two cottages have two bed-rooms each: the other two, for larger families, have three each. They are houses that any one might be glad to live in,—many, indeed, who live in large rambling houses would rejoice to give them in exchange for the neat handiness they would find in these; and yet they are perfectly without pretence. They are unmistakeable labourer's cottages. They follow very much the cottages on the Duke of Bedford's plan, which, by some misunderstanding, were thought to have been disparaged—when indeed they were highly praised—in a paper read before this Society two years ago. Such cottages as these, modified by position and material, one would wish to see multiplied through the length and breadth of the land. It would be the highest aim we could affect, that this Society should assist in forwarding so good a work. I hope that next year we may be in a position to offer a premium for the best design for a labourer's cottage, and publish it for general benefit; and so justify the character of our Society for practical usefulness, as well as for the furtherance of sound principles and correct taste.

"The sub-committee appointed to consider the best means of preserving the glass from Aldwinkle church, so liberally placed at the disposal of the Society by Sir George Robinson, have made their report, and we are at present in communication with the new incumbent upon the matter.

"The scheme of uniting with other societies, for the annual pub-

lication of our report and papers, has been carried out, and members are now in possession of the volume, enriched by the papers of four societies besides our own. It is hoped that this plan has met with the approbation of the members, and that they will look upon this augmented report (two of which will form a volume) as in some degree an equivalent for their subscription. The expenses entailed by it have been this year more than ordinarily large, but will for the future be greatly reduced.

"We have been compelled, partly by the withdrawal of subscribers, partly by the want of a sum of ready money in hand, to suspend again the publication of the "*Churches of the Archdeaconry*," promised this year, and this notwithstanding considerable progress had been made both by Mr. Poole and the artists employed in the description and illustration of the deanery of Rutland. Some beautiful drawings on the table, ready for the hand of the engraver, will make all who examine them regret the non-continuance of the work. Time alone can show whether at a future, but no distant time, circumstances may lead to its renewal.

"A visit made during the summer by several members of the Society to the site of Pipwell Abbey, did not result in the interest that was anticipated; but large remains of a very remarkable pavement were found on the spot, some specimens of which it is hoped may be secured for the Society. The tiles differ entirely from those in the Society's possession from the same place. They are not of the usual square form, but circular and quatrefoil, very similar to some re-laid down in the south transept of Ely. They seem admirably adapted for models to be followed in the present day. By another meeting, I hope that drawings and specimens may be laid before you.

"There remains only to notice the successful meeting at Coventry, in the Spring, where we met, upon their own very interesting ground, the Archæological Society of Warwickshire. The meeting, presided over by Mr. Bracebridge, was attended by many of our members, and papers on the Antiquities of Warwickshire and Coventry were read by Mr. Bloxam and Mr. Staunton, while Mr. Poole read a description of the glorious church of S. Michael, with particular reference to its still more glorious steeple. It was at that time partially under repair, and could only be viewed under clouds of the masons' dust; but a party of nearly two hundred adjourned to the church after the meeting to listen to Mr. Poole's remarks. We were told that it was to be all cleaned out and finished by the next Saturday. But when, some months after, I again visited the spot, I found the same cloud of dust enveloping the church, and was told that such had been the effect of the remarks made at the meeting, that not only had the churchwardens, as advised, opened the blocked-up tower-arch, but that one person had undertaken one window, and another another, till at length sufficient funds had been raised to have the whole clerestory scraped and restored. The excursion was made on the following day to the castles of Kenilworth and Warwick, the latter of which, by the kindness of its owner, was thrown open to the members with more than usual facilities for its inspection. At both places Mr. Hartshorne gave a most interesting lecture on the

history and architecture of the buildings, which, though delivered *vice versa*, I hope he will be induced to transcribe for publication in our next report. One other most gratifying fact I must not omit to mention, though it may savour somewhat of vain-glorying, if considered as a proof that the members present did not unworthily represent the Society at large. Shortly after our return home, I received a note from the Mayor of Coventry (who, together with several members of the corporation, attended our meeting, and dinner, and excursion) begging to be allowed, in concert with his friends, in consequence of the gratification they had derived from our visit, to pay all the expenses incurred by the meeting in his ancient city. I do not think an Englishman would wish any better proof of the sincerity of the kind and hospitable manner with which we had been welcomed throughout.

“ With any details respecting the restoration of S. Sepulchre’s, as they will fall into other hands, I will not now fatigue this meeting. I may perhaps be expected to say a word of justification why we should propose to take this church in hand before that of S. Peter’s is fully complete. There is much, as usual, to be said on both sides, and people, according to their own feelings, will take up the proverb of ‘too many irons in the fire,’ or ‘two strings to your bow;’ but I believe the modern reading of another proverb is now the most received—‘It’s best *not* be off with the old love before you are on with the new,’ and with the certainty we may now feel that we shall never be without *many* churches on our hands to restore, combined with the fact of the pressing necessities of the parish, and the existence of a committee in London to take in hand, if it could be disencumbered of its present fittings, the restoration, in part at least, of the Round, as a memorial to our late president, the committee considered the time was come to fulfil their promise of assisting the vicar, and churchwardens, and parishioners, in the object of enlarging and restoring so interesting a fabric. And faint-hearted and unworthy of their fathers must Englishmen be, if they cannot at least preserve such relics of the chivalry and faith of ancient times. It is not in this town or county only, but in nine parishes out of every ten, that the state of our churches, even as mere ancient monuments, is a deadly shame. We are so accustomed to the fact, that we hardly feel the reproach it conveys. If a traveller in some Eastern land were to find the temples of idols in the condition in which many of our churches may be found,—if he saw all order and comeliness disregarded,—the vilest and the coarsest materials alone used for their repair,—furniture and fittings there only employed which would be spurned from domestic use,—would he not be justified in noting,—‘The faith of the people in these parts is clearly tottering to its fall. The fine old temples are everywhere disregarded, and where repairs are made, it is in the cheapest way, and without reference to the style in which their forefathers built. Though the greatest luxury and beauty of decoration is found in their houses, they think anything good enough for their temples, which are damp and full of lumber, and altogether uncared for. The old religion is clearly worn out. We may expect in a few years their faith to follow the fate of their temples.’ Would not the traveller be fully justified in such remarks? You will

not require me to make the application of this parable to ourselves. Only let us not meanwhile complain of the number of churches we are called upon to restore—rather let us complain so long as one church is left in a condition unworthy of the high purposes for which it was designed."

On the motion of Lord Henley, the report was adopted.

The Rev. G. A. Poole then read the following paper on the church of the Holy Sepulchre, Northampton :—

"It generally argues very little self-respect, and very little respect for one's audience and for one's subject, to excuse the hasty conception and slovenly execution of a paper by want of leisure. But when I tell you that, in undertaking an account of S. Sepulchre's church for this meeting, I have yielded—I will not say unwillingly, but yet, from the present pressure of business, not readily—to the suggestions of others, I trust the plea may be admitted in palliation of whatever faults may be found with it. In truth, little as I have given, I have given *all the time I could* to the subject, and *more than I would* have given to any other, or to this, under other circumstances.

"I need hardly remind you that, for the history of the Round churches of England, (if history be taken in its proper sense, as including causes and antecedents as well as facts and events,) we must travel far out of our own country. We must bind the cross upon our shoulders, and take staff in hand, and follow the pilgrim or the warrior on the way, toilsome or perilous to him, but to us full of unmingled interest; we must throw ourselves upon the ground with him in his ecstasy of thankfulness and devotion at the first glimpse of Salem's towers, or scale with him the wall bristling with Saracen spears, and gleaming with Saracen blades; we must visit with him, kneeling on our knees, and trembling alike with awe and with excitement, place after place, sanctified to *his* heart and ours by its connection with our SAVIOUR's history; and, most of all, we must walk with him round and round that Sepulchre in which our LORD's Body lay, and from which it arose, victorious over death and the grave. We must stoop upon our homeward shore to pick up the escallop, witness of our accomplished vow, and put the mystic shell into our caps as we return with him to his beloved home; and once there, we must feel his yearning for some memorial of the scenes he has witnessed; we must pore with him over the rude sketch in which he attempts to re-produce the church of the Holy Sepulchre, where he worshipped so devoutly, and which he compassed with reverent steps and upturned eyes; we must watch the sketch growing to a plan, and the plan slowly embodied in sterner materials, wood, stone, and iron; we must even put our hand to the mallet and to the chisel, and follow the craftsmen in their pious work, all in their turns kindling into greater zeal as they learn what this pillar, and that Round, and that eastern apse, and those radiant clere-story windows represent. All this we must do before we can enter into the soul of our Round churches, though the mere history of their erection, of their decay, and of their restoration, may be far more summarily discussed.

"It is, I confess, my ambition to carry you a little way, at least, in

the more arduous path. I must, therefore, crave your patience, if I digress from the Round church in this town, assuring you, at the same time, that we shall return to it with a better will.

“That the immediate disciples of our LORD should forget the spots hallowed to their affections by His Presence and actions, would be impossible; and almost equally so that they should neglect to point them out to their children and their children’s children. Among these, none received greater regard than the tomb in which our LORD was buried, and from which He rose; and in this instance, the heathens, in their determination to rob the Christians of their spiritual title in the sacred spot, unwittingly assisted in perpetuating its remembrance. A temple of Venus was built over the Holy Sepulchre, and it was thenceforth a matter of history, no longer subjected to the less tangible evidence of tradition, that on that spot the tomb of our SAVIOUR was to be found.

“The piety of Constantine, the first Christian emperor, and of his mother Helena, hastened, so soon as it was in their power, to cleanse the sacred spot from this pollution, and to crown the Holy Mount with a better temple, open to the devout worshippers of JESUS CHRIST. The temple of Venus was destroyed; the ground was cleared; the Holy Sepulchre was found undestroyed, beneath many feet of soil, and soon a beautiful church was erected over it. This church, called the Church of the Resurrection, was circular, enshrining the Holy Sepulchre, around which it was built. But the munificence of Constantine did not cease here. The *death* of our LORD, as well as His *resurrection*, was to be commemorated; and eastward of the Round church already mentioned, but connected with it by an open court, and surrounded by a corridor, he built a much larger church, called the Martyrium.

“Thus, the whole structure of the church of the Holy Sepulchre consisted of a Round, together with an addition at the east end; and I may so far anticipate my description of our English Round churches, as to say that in these, too, are found the same parts—a Round, answering to the Church of the Resurrection; a chancel, answering to the attached Church of the Martyrdom.

“The church of the Holy Sepulchre, after having been visited by pilgrims for three centuries, was destroyed by fire at the sacking of Jerusalem by Chosroes II. The emperor Heraclius rescued the Holy City from the Persians; and though it fell soon after into the hands of the Arabian followers of Mahomet, the resort of Christians to the Holy Sepulchre can scarcely be said to have been checked by the Moslem lords of Jerusalem. The Khalif Harun el Rashid even sent to Charlemagne the keys of the church, in token of the free admission which he granted to the Christians ‘to that sacred and salutary place.’

“But the rule of the Egyptians was more adverse to Christian pilgrims. By the orders of Hakem, who commenced his reign in 996, the church of the Holy Sepulchre was utterly destroyed, and even the cave itself was preserved only by the natural indestructibility of its materials. The church was again rebuilt by the patriarch Nicephorus, with funds from the imperial treasury of Constantine Monomachus; but the Christians still groaned under heavy burdens, which were rather in-

creased than lightened when the Holy City again changed masters, and fell under the despotic rule of the Turks. Such was the state of things until the voice of Peter the Hermit, at the very end of the eleventh century, aroused all Europe to the defence of pilgrims to the Holy Sepulchre, and to the recovery of the Holy City from the hands of infidels.

"The church which the first crusaders found was not, therefore, the same which Constantine the Great had erected, though on the same spot, and probably very much on the same plan: that is, there was a circle of columns, with their outer wall, surrounding the sacred cave; and eastward of this, the larger Church of the Martyrdom, connected with the Church of the Resurrection by an uncovered court. And this is all that we require by way of comparison with the English churches which we are about to describe; nor need we more than glance at the fact that the present church, re-edified since its almost total destruction by fire in the beginning of this century, still presents evidences in its architectural features of the work of the pilgrim Christians of the twelfth century in the enlargement and adornment of the sacred edifice.

"We may well believe that the Christians who returned from their devout pilgrimage would gladly erect memorials in their own country of the glorious and spirit-stirring sights of the Holy City, and this natural wish was expressed in the erection of churches, in some degree at least similar to that of the Resurrection. Of these, three have perished; Temple-Bruer, and Aislabe, in Lincolnshire, and the Old Temple in Holborn. Four yet remain; the church of the Holy Sepulchre in Cambridge, the church of the same name and dedication at Northampton, the Temple church in London, and the Church of Little Maplested, in Essex; to which perhaps may be added the Round chapel in Ludlow Castle.

"The first of these in order of time, and not the last in beauty, is the church of the Holy Sepulchre in Cambridge.

"The ancient and Round portion of this church consists of an outer circular wall, with a rich Norman door-way, opening into an aisle, which embraces a central Round, resting on eight circular piers, and finishing above with a clerestory, surrounded by an arcade, pierced with eight lights, and finished with a conical roof. The piers are low and massive, without bases,¹ and with capitals of varied designs. The arches are all circular, and some of them adorned with the zigzag moulding so characteristic of the Norman style. To this part of the church is added a chancel and two aisles, of Perpendicular character.

"The character of the Round takes us back to the very beginning of the twelfth century, or rather to the last few years of the eleventh; and it appears from a MS. in the Bodleian Library that it was consecrated in 1101. For the rest, we know nothing, except what its form and its dedication tell us. It was certainly erected by some one interested in or connected with the Crusades, and most probably that prayers might be offered in it for the success of those religious expedi-

¹ [This is a slight inaccuracy. The piers have bases, which were accurately copied from existing fragments.—ED.]

tions. But it cannot owe its erection to the Templars, who did not exist till 1118, and who did not obtain possessions in England until 1134.

"The next in date is S. Sepulchre's, in this town; but omitting this for the present, we proceed to the Temple church in London, which, as well as the Church of Little Mapleston, is closely associated with the history of the Crusades, being first founded by those orders of religious chivalry, the Templars and the Hospitallers, who were bound by the most solemn vows to the defence of pilgrims to Jerusalem.

"The Templars had already a church in Old-bourne, now Holborn, before the erection of the present church was commenced; and the latter, when finished, was called the 'New Temple,' with reference to the more ancient foundation. The older edifice, like this, was Round, and though not, in all probability, so sumptuous, had yet been built at great cost; for it was of Caen stone, as appeared when some of its remains were discovered at the beginning of the last century. The present church consists of a circular portion, and, eastward of this, of a chancel, with its two aisles, answering in their relative position to the church of the Resurrection, and to the Martyrium, as built by Constantine. The Round, then called the New Temple, was consecrated in 1185 by Heraclius, Patriarch of Jerusalem, on his arrival in England to obtain succour from Henry II. against Saladin—an event still commemorated by an inscription over the door leading to the cloisters. The oblong portion of this church was consecrated on Ascension Day, 1240.

"The church of Little Mapleston is dedicated to S. John of Jerusalem, the Patron Saint of the Hospitallers, to whom it owes its erection. In 1186, the whole parish was given to this chivalrous order by Juliana, daughter and heir of Robert Dornell, and wife of William Fitz Andelin, steward to Henry II. Here, therefore, a commandery was erected. The church, still remaining, carries us back to the times at which the knights flourished in wealth, reputation, and true greatness.

"In size, this church is inferior to either of the other three; but it is even more remarkable in some respects, for the whole, with the exception of the porch, is of the original design and execution; and the chancel, with its semicircular apse, still more closely resembles the church of the Martyrium, so often before alluded to, than the same relative portions of the churches before mentioned.

"And now, returning to S. Sepulchre's, Northampton, I shall reverse my former plan, and give the first place to its history.

"The first Earl of Northampton was Waltheof, son of Siward, Earl of Northumberland, a noble and valiant Dane. Waltheof was one of the most formidable of the Conqueror's opponents, but William, in respect for the doughty champion of a fallen race, confirmed him in his former honours, and added to them the earldoms of Northampton and Huntingdon. He gave him, too (let us hope it was not wittingly,) a treacherous and cruel companion in his greatness. He gave him Judith, his niece, to wife, who afterwards procured Waltheof's execu-

tion by base, and probably false, accusation. At the same time, there was in William's Court one Simon de S. Liz, a noble Norman, but lame in one leg, a defect which turned out greatly to his happiness, for when William would have given his niece Judith, the treacherous widow of the noble Waltheof, with all her possessions, to Simon de S. Liz, the lady refused to accept him on account of his lameness. Simon, happy to be thus rejected, married her daughter instead, and so succeeded to the greater part of Waltheof's estate, and to his titles. Soon after this, Simon de S. Liz built the castle of Northampton, and about the year 1084 he largely endowed the Convent of S. Andrew, making it, however, unhappily, an alien priory, subject to the Cluniac Abbey of S. Mary de Caritate, on the banks of the Loire. As he advanced in years his zeal for the faith advanced also, and towards the close of his life he took the cross and went to the Holy City. He was fortunate enough to return, and zealous enough to repeat his journey; but being seized with illness on his homeward way, he died about the year 1115, at the aforesaid Abbey of S. Mary de Caritate, and was there buried. Now, to Simon de S. Liz, noble by birth and title, great in power and wealth, the crusader and the devotee, the builder of castles, the founder and benefactor of churches, we may, I think, with great probability, attribute the first erection of S. Sepulchre's; and to this presumption agrees the fact that it belonged to the Convent of S. Andrew, which was, as we have said, largely endowed by him. At all events, the character of the Norman portion of the fabric well enough agrees with his time; and we may search in vain for another person who had more of the power and of the will to erect such a church, and with the circumstances of whose life its foundation would better agree.

"The plan of S. Sepulchre's, Northampton, consists, at present, of a Round, with its aisle: chancel, with north and south aisles; and west tower and spire. To speak generally, the Round is Norman, the north chancel aisle partly Transition, or Semi-Norman, and partly Decorated; the south chancel aisle comparatively recent; the chancel arch and east window, together with the tower and spire, Perpendicular. But the questions before us are—*What was the original form of the church?* and *by what stages did it arrive at its present amorphous condition?*

"The Round, as first in date and importance, demands our first attention. At present it consists of an outer wall, with the following Norman features existing or clearly indicated:—A string running all round beneath a series of small low windows; over these another string, and then again a series of similar windows, and a third string, on which is the parapet; at regular intervals are shallow but broad buttresses, round which the two lower strings are carried, and which die in the wall under the third string. Nothing above or besides this in the Round is original.

"As we are at present examining the exterior only, we must next proceed to the tower and chancel, which are manifestly of a different and later character; but there is this great difference between the relation of these portions to the original fabric, that the tower

has almost certainly displaced a porch, and that there was no tower originally; whereas the chancel and its aisles do but represent a chancel of an earlier date. How far the evidences of these changes extend we proceed to examine.

"First, then, there was in the original church a west porch, for this obvious reason, that the north door is a mere insertion, and an insertion, too, where an original door could not have existed, for a window is destroyed to insert it. In its present form the south door is also an insertion, but in the interior will be found the commencement of a hood-mould which ran over a Norman door, so that in its place at least the south door is original; but an ancient church with one door only is hardly to be found. I conclude, therefore, that there was a west as well as a south door, and that at least to one of these doors there was a porch. Now, in all the Round Churches the west door is the principal one, and so I believe it was here, and that it was furnished with some considerable decorations appears at least probable from an attached Norman shaft in the west end, a little bearing to the north in the interior, which probably belonged to the arch of the west door; at least I can account for its existence no otherwise.¹

"The remaining evidences of a Norman chancel are still clearer, and that one did exist would be, of course, certain, though there was no trace of it remaining. Over the pier arches of the present north chancel aisle there is a Norman corbel-table, once external, and much resembling that in the clerestory of S. Peter's. This does not indicate, with any certainty, whether the chancel had aisles or not, but, from the height of the corbel table not being sufficient to allow a clerestory over an aisle roof, and also from the entire absence of any indications at the junction with the Round that the present aisles occupy the place of former ones, I conclude that there were no aisles. The very dissimilar method of attaching the two aisles to the Round would also indicate that aisles were no part of the original plan, for had they been there would have been some provision for their connection with the Round, which would have preserved uniformity in this respect, at least, even in future plans. As far as it goes, the analogy of the other Round Churches confirms this presumption, for Little Mapleston has a chancel without aisles, while S. Sepulchre's, Cambridge, and the Temple, have chancels later than their Rounds, and so do not help us. There is no evidence of the form of the original east end, but it will be granted that it is at least probable that, like Little Mapleston, it was apsidal.

"We will therefore venture to describe the exterior of the Norman church as follows; granting, of course, that our description is in some particulars conjectural.

"A Round, with aisles and clerestory; aisles, with two series of low, narrow lights, and supported by wide, shallow buttresses; clerestory also Round, and lighted by four or eight windows, not improbably set in an arcade, as at S. Peter's, and surmounted by a corbel-table

¹ As I need not again advert to it, I may say that the grotesque carving set upon this shaft is quite out of place, and was probably the tympanum of an ancient door, not, however, the west door, for it is too small for this.

and parapet, the roof being conical and of high pitch : west porch, or rather deep doorway of many orders, with a gabled top ; south door, without a porch ; chancel, without aisles, terminating in an apse at the east end.

“ We will now enter by the west door, and seek for indications of the internal arrangements.

“ Here we are at once in the Round, consisting of eight cylindrical pillars of considerable height, with heavy capitals, varying in form, the four westernmost being round, the two easternmost having a square abacus, and the other two also rectangular, but more complicated in plan—all extremely plain, and without anything inconsistent with the very earliest Norman date. There is, moreover, a singular want of uniformity in these capitals, even those which are obviously intended to be alike by no means agreeing in details. As for the present octagon of pointed arches resting on the piers, it is obviously a recent substitute for an original clerestory. It is of no date at all, neither within nor without exhibiting a single characteristic feature, except so far as this very absence of features is characteristic of very late Debased work. It will not be too hazardous to replace these with round arches supporting a clerestory, or, perhaps, it may rather be called, with reference to its interior effect, a lantern. The aisle roofs were not, I imagine, groined, for, had there been vaulting, the pillars would most likely have had attached vaulting shafts, and some traces of the spring of the groining ribs would most probably remain in the aisle walls.

“ The interior of the chancel follows sufficiently from what has been said of the exterior, except that there was probably a richly decorated chancel arch, for the corbel-table serves to indicate that the chancel was more enriched than the Round. All that has been hitherto said refers to the original, or Early Norman church.

“ We now proceed to trace the changes which the fabric has undergone. And here we observe that, in almost every instance, *S. Sepulchre's* has been most unhappy in its treatment, even the earliest alterations being singularly ill considered. It consisted chiefly in the addition of a north aisle to the chancel ; and this we will first examine.

“ Standing in the chancel, we are struck with the differences between the two series of piers and arches ; that to the north is two pointed arches of two plain chamfered orders, resting on a pillar, and two responds ; the pillar of a section which, with a little more grace of execution, would be very rich, a circle with four attached clusters of three bowtels each, and a moulded capital ; the responds rectangular, of two orders in plan, and with semi-Norman foliated capitals. These arches are surmounted by a hood of a very early section, viz., a half-round, a little pointed ; and this runs almost into the old Norman corbel-table. The arches, therefore, were cut out of the walls, and underbuilt as they now appear. The hood before mentioned, over the arches, occurs again in other parts of the church, and helps to decide the extent of the alterations of the same date with this aisle ; it will be found at the junction of the north aisle with the Round, showing that the aisle then added had the same width that it

now has, though we shall presently find that it submitted to great changes afterwards. The same string occurs also over the door, which has so unhappily cut into a window at the north side. That a north door to the Round should be added, together with a north aisle to the chancel, is natural enough; but by what perversity of design it should have been so placed, it passes my power to divine. These changes were made, I presume, about 1180 or 1190. The east window of the aisle in question is, in some respects, a little late for this date; but in other respects, as especially in the jamb-shaft in the interior, it quite accords with it. This window is a very plain lancet triplet, with the centre light higher than the others.

“At the same time with the erection of this aisle, the chancel-arch was also rebuilt; for, though the present arch is Perpendicular, the bases of the jambs rest on semi-Norman bases, older than themselves, but more recent than the Round; probably, too, the whole chancel was remodelled.

“The next change was, in all probability, the addition of a south aisle to the chancel. The present south aisle is of recent construction, but a string carried round it, and also the mouldings of the arches, prove that old materials are used in it, and these materials are Decorated;—about 1320, perhaps;—and as it would be extremely natural that the building of a south aisle should be followed by such changes as would make the north aisle in some degree uniform with it, I presume that, shortly after, the north aisle was nearly rebuilt, and the present buttresses and windows added. Thus far, the changes at this date were, perhaps, judicious enough; but I fear that then the windows, or some of them, which have so dreadfully dislocated the masonry, and destroyed the character of the Round, were cut out, with a disregard even of buttresses not inferior in rashness to the insertion of a door with the point of the arch running up into the side of the window, which had already taken place. Thus treated, had not the west porch and the east chancel kept it up, I suspect the whole church would have fallen; as it was, the walls began to cry aloud for support, and soon after the two great buttresses at the north-west were built.

“We have now a Norman Round, much patched it is true, with chancel and aisles partly semi-Norman and partly Decorated. If, which is not improbable, the lantern perished soon after the strange tampering with the outer walls, the church would demand a steeple, and this was, in fact, built about the last quarter of the fourteenth century. I do not in this paper concern myself with details, except as they indicate dates; but I cannot refrain from calling attention to the exquisite arrangement of the tower and spire; the buttresses are admirably adapted to carry up the eye to the spire. The junction of the tower and spire is of a kind not easily described, and far from common, but which maintains the same unity of effect more perfectly than the ordinary method with angular squinches. The door is of several recessed orders; the mouldings, both of this and of the belfry windows, are so little removed from the Decorated, that the date may be said to be pretty nearly defined by them.

“ Would that our notice of past changes might cease here ; but, alas ! the chancel was again tampered with, a new chancel-arch and east window were inserted, the window not bad in design for the style. The chancel was also newly roofed, the corbels being, I think, of this date. They represent grotesque musicians,—an organist, a bag-piper, a fiddler, a man playing on a Jew's harp, one on a double drum, and one on a keyed instrument, which can be nothing but a precursive shadow of the street accordion of the present day. It is, indeed, more like an accordion than the fiddle is like a fiddle, or the bagpipe a bag-pipe, though both these are veritable ancient instruments. The much-enduring Round, too, had a wide-arched recess made at its south side, perhaps for a tomb, and a porch of excessive meagreness was added ; and, last of all,—but when, I presume not to say,—the present octagon was run up, and the south aisle of the chancel rebuilt.

“ Of the future prospects of this church, I do not know how far it is my province to speak ; but at least it will be understood that what I say will not commit the Society.

“ Shortly after the restoration of S. Peter's church was committed to this Society, the vicar of S. Sepulchre's made several suggestions in writing, involving, I presume, so far as his authority went, a proposal that *this church also* should be placed in our hands, and entering very fully and very judiciously into the way by which, on its restoration, it might be made more available for purposes of Divine worship, without destroying its architectural peculiarities. It was proposed, I think, to extend the chancel and its aisles two or three bays farther east, converting them into a nave and aisles ; and to add a chancel, the present Round being reserved for an ante-chapel and baptistery, to which I need not say it is as admirably adapted, in every respect, as it is ill adapted to other congregational purposes. All this would involve many questions of the extent and of the style of the necessary restorations and additions. Of course, by a Society like ours, which is rather conversant with the architectural and archæological character of a church than with its congregational use, (though admitting all the while the infinitely greater importance of the latter,) the Round is the portion most to be considered ; and this, I confess, it seems to me useless to *repair*. I think it must be rebuilt, the pillars in the interior alone remaining ; rebuilt, however, exactly, and, where possible, stone by stone on the original plan, utterly discarding the barbarisms, as well of the twelfth and fourteenth centuries, as of the sixteenth and seventeenth.

“ The chancel is at present a great jumble of styles. That it should not, if it be converted, as is proposed, into a nave of larger dimensions, be restored and added to in the Norman style, I conceive on two grounds. First, that as a Norman chancel, it seems to have had no aisles ; and, secondly, that it has been at one time a tolerably uniform specimen of another style, and this style was rather Early Decorated, if the historical sketch I have just given be correct.

“ To this style, then, I would bring it back, by rebuilding the three arches into the chancel and its aisles ; by rebuilding the south aisle in that style, retaining the arches and piers at the north, but continuing

them eastward, as far as necessary, in the proposed Early Decorated style of the present restoration, and thoroughly restoring, as they now are in all matters of design, the north walls, windows, and buttresses of the north aisle. The east window, if it can be removed as it is, I would retain as the east window of this aisle ; it would harmonise with the semi-Norman pillars and arches which would be left. The chancel—that is, the new chancel—I would wish to see either of the Early Decorated of the new nave, or as much as might be in the style of the tower ; perhaps the latter would be best, for it does not affect in any degree to be restoration, but an addition *ab initio*. Yet the east window might perhaps be retained ; but not even this, unless it can be absolutely built up again. Though good in design, it seems to me rather meagre in execution, and I would not, on such a work as I speak of, patch up, still less servilely copy, a defective work of any style.

“I must add, that its restoration is now needed to complete the parallel of the history of this with that of the other three Round churches,—S. Sepulchre’s, Cambridge, and the Temple, have been restored at a vast expense, and in a way and spirit which should stimulate us to do the like. Little Maplested is in course of restoration, though of this I have less certain information. I have somewhere seen S. Sepulchre’s, in its present state of dilapidation and disorder, spoken of as the glory and the opprobrium of Northampton. Let it be the *opprobrium* no longer ; let us hope that, if *glory* is too much to be derived from a restoration, it may at least be a *credit* to your fair town.

“The question of ways and means I shall touch with almost mesmerizing gentleness, well assured that we have one member of our Society who will grapple with it by and by with athletic force and precision ; yet I may just observe, that while it would be wrong to deny that the cost of all this must be considerable, yet that the scale, both of size and splendour of whatever remains, is such as to limit the cost, both of restoration and addition, within reasonable bounds. The spire, by an accident which I can hardly call unhappy, has already required and received repair ; a plea, some will say, on the part of the parish, to be spared farther outlay,—a warrant, I will rather believe, that, whatever can be justly expected of the parish, will be forthcoming. What can be *demanded*, however, will be but little ; it will only be to cover necessary repairs. What will be voluntarily offered will certainly be much more, when it is considered that the church will be both greatly enlarged and greatly improved for congregational purposes. For the same reason the several societies for the building and repairing of churches will supply their quota. Still, a great part of the sum must be given by those who are interested in such works, though they derive no direct benefit from them, and though no necessity is laid upon them.

“One motive for exertion, and one assurance that it will not be in vain, I wish it was not in my power to urge. Almost for the first time we are meeting as an architectural society without the presidency of Lord Northampton. Wherefore this is you need not be told. Nor need you be told that it is not here only, and in his own county, but throughout the kingdom, that he is missed on like occasions. It has,

on this account, seemed more than probable, that other societies would join us in some work which might be a tribute to his memory; and it has almost forcibly suggested itself that the restoration of S. Sepulchre's church would most happily embody all that could be desired in such a memorial.

"There are many present who can speak, and have a right to speak, more at large upon Lord Northampton's personal merits, and of their regret for his loss. My tribute, though less direct, is I hope something to the purpose, in following up the suggestion to restore S. Sepulchre's in his name with such reasons as will show how just that suggestion is. I have told you that the first Norman Earl of Northampton is reasonably presumed to have founded the church of S. Sepulchre; it will not be the less fitting to restore it in the name and to the memory of one on whom that title descended: the heart and hand of the one were set to the foundation,—the aspirations of the other were towards the restoration, and his hand would have been with it too. Is there any other work in which we might more gracefully unite to express our regret at his loss?—any better in itself?—any which combines more happy accidents of history, and of time, and of name, and of place, and of taste, and of feeling—of moral and religious aptitude, of personal relations and sympathies? I should hope, then, that while the exertions of this county in general combine to restore and enlarge the whole church, the Round may be reinstated in its pristine beauty, at least, by the united efforts of our own with other kindred societies, in the name and to the memory of our much lamented president, the late Marquis of Northampton."

The Rev. C. F. Watkins proposed the thanks of the meeting to Mr. Poole, and took occasion to make a few remarks respecting an architectural discovery of his own. It might be remembered that he had on a former occasion, with reference to his own parish church of Brixworth, stated his conviction that the Saxons had their architecture independent of the Romans, from the East. About three months ago, going to examine those huge blocks of stone recently brought from Nineveh, he found sculptured on one of them in form, and he believed in admeasurement, the exact counterpart of the inner door opening to the tower at Brixworth. On another stone he observed the chevron or zigzag ornament, which was the type of the Norman arch.

Sir C. E. Isham, with reference to the allusion to the building in Ludlow castle, which bore marks of having been a round church, stated that there was another building in Ludlow of a very similar character.

Lord Henley proposed a resolution, "that an application having been made to this Society by the vicar and churchwardens of S. Sepulchre's to assist them in collecting funds for the restoration and enlargement of their church, and to superintend its restoration, the Society, moved by the great claims this church has, both historically and architecturally, pledges itself to use its utmost endeavours in co-operating with the parochial authorities in furtherance of this good work."

The Rev. Sir G. S. Robinson seconded the resolution.

R. L. Bevan, Esq., proposed the second resolution—"That though

the immediate province of this Society would direct its attention in the first place to the architectural part of the subject, yet it has ever wished to view this as subordinate to the great spiritual interests which church building and church restoration imply, and that in the present instance especially the very inadequate church accommodation in the parish of S. Sepulchre renders the necessity of its enlargement coincident with that of its restoration."

The Rev. G. A. Poole seconded the resolution.

The Hon. R. Watson proposed the third resolution—"That the care and success exhibited by Mr. G. G. Scott in the restoration of S. Peter's Church, in this town, and the satisfaction generally expressed in the result of his labours, combined with the fact of a portion of the fabric of S. Sepulchre's having already been placed in his hands by the parishioners, recommend him as the person eminently fit to be entrusted with the proposed further restoration and enlargement; and that the rough ground-plan exhibited to-day be offered as the foundation on which the work shall be conducted." He believed that all who had seen S. Peter's would be of opinion that the same architect should be employed on the restoration of S. Sepulchre's. He could not refrain from alluding to the great loss they had sustained in the death of Mr. Baker. He feared his great labours were never rewarded, and he should like to see something done in the way of a testimonial to his memory.

The Rev. W. Butlin seconded the resolution.

E. Bouverie, Esq., then proposed a vote of thanks to the High Sheriff, which having been acknowledged, the meeting broke up. The company then visited the churches of S. Sepulchre and S. Peter.

REVIEWS.

Hierurgia. By D. ROCK, D.D. *Second Edition, with additions.* London: Dolman. 1851.

THE fact that Dr. Rock's "*Hierurgia*" has reached a second edition, is by itself enough to prove that this learned and laborious treatise has met a practical want of the times. It is in fact a very useful explanation of much that Roman Catholics ought to know, and that many others wish to know, about the public services of that Church. It has considerable faults;—great diffuseness and want of clear arrangement, and a constant tendency to controversy. There is always a "Protestant public" in the back ground. Dr. Rock however, never loses a certain kindness of tone and feeling: and probably does not mean to be unfair—though in point of fact he is so—when he affects to see no difference at all between the doctrines of the Church of England as to the Sacraments and those of the herd of Protestant dissenters. But, leaving the controversial question, a department indeed in which Dr. Rock is no formidable antagonist—we may recommend this volume to the student

in ritualism and Christian archæology. He will find here abundant materials for thought and comparison.

The work contains, first of all, the Ordinary of the Mass, Latin and English in parallel columns, with a body of useful notes on the various rubrics. A second, and much larger part, discusses in seventeen chapters, the doctrine, rites, &c. connected with the Mass. Dr. Rock takes much credit to himself for drawing many incidental illustrations to his subjects from the representations on the inscriptions of the Roman catacombs; and the volume is enriched with many cuts and plates. We could not but be surprised however to see some of the actual plates of the former edition reappearing in this new one. For Mr. Pugin, in his *Communion* had, we thought, so much reformed the æsthetical part of the Roman ceremonial, that such vestments, for example, as those figured by Dr. Rock in his "*Hierurgia*," could scarcely appear, with his *imprimatur*, in the year 1851. And this is the more strange as, from a note on p. 457, it is plain that Dr. Rock's own sympathies are with Mr. Pugin's revivals. The Greek vestments are briefly described and illustrated in this volume as well as the Latin ones; and the subject of Gregorian music is not neglected.

We must again express our regret that this really valuable work has not been *recast* and condensed to meet the requirements of the date of its second edition; and we take this opportunity of mentioning that we have delayed to notice Dr. Rock's two preliminary volumes of "*the Church of our Fathers*," hoping continually to welcome the publication of the third and most important volume of that work, to which indeed the former are but introductory. *That* volume will prove, we hope, of the greatest interest to the ecclesiological student.

Some account of the Domestic Architecture of England, from the Conquest to the end of the thirteenth century, with numerous illustrations of existing remains, from original drawings. By T. HUDSON TURNER. Oxford and London: J. H. Parker, 8vo. pp. xxxii. 287.

THE domestic architecture of the Middle Ages, a most important element in the consideration of every one who wishes to gain that knowledge of mediæval architecture which is necessary to consolidate a mastership in church architecture, has not hitherto been treated, as it should be, by itself. We therefore hail, with peculiar satisfaction, the work with which we have headed this article. The volume is illustrated with a judicious prodigality of engravings, for which Mr. Turner, and also Mr. Parker, deserves the highest credit, and the contents of the letterpress contain numerous curious illustrations of the state of society, during the period embraced in the volume. We trust that thus it may be the precursor of a series bringing our domestic architecture down to the renaissance. We noticed as an interesting example of the great identity of the forms of civil and ecclesiastical architecture during this epoch, which the *Rambler* is so fond of quoting

against us, that a drain in a house at Oakham, which is figured, is precisely like a church piscina. We commend this to the *Rambler* to make what use it can of arguments which tell nothing at all against the objective beauty of Pointed architecture, and which tell a great deal in favour of the wisdom of the Christian Church, in having revived them for her especial service before general taste was so awake as it is now, to their merits.

A pretty little domestic chapel at Charney of Early Middle-Pointed occurs among the illustrations. Some curious ecclesiological notitia of the fittings of Henry III.'s private chapels will be found among the collection of documents at the end of the volume. The last chapter is devoted to a short supplementary conspectus of the domestic architecture of France during the analogous period.

Some idea of the richness of its illustrations may be formed by the volume, thin as its pagination would make it, being de facto thick and portly to look upon. Mr. Turner informs us in the preface that it is the result of a sixteen years' special study.

Churches of the Middle Ages. By MESSRS. BOWMAN and CROWTHER, Architects.

WE have to record the appearance of Parts XIV. and XV. of this beautiful work. The twelve plates comprised in them are thus divided :— S. Andrew's, Heckington, Lincolnshire, has a south elevation, a transverse section (looking east) through the transepts, and a view of the figures on the chancel buttresses. Of SS. Mary and Nicholas, Nantwich, Cheshire, there are a longitudinal section, the south side (external) of the eastern bay of the chancel, tracery of the north and south chancel windows and details, and details of the chancel buttresses and parapet. Of S. —, Silk Willoughby, Lincolnshire, there is a plate of the inner door of the south porch, with details; and of S. —, South Kyme, in the same county, the elevation and details of the outer archway of the porch. And three plates are devoted to the elevation, section, plan, and details of one of the choir-stalls of Manchester Cathedral; a most beautiful, though rather late, example. The section of Nantwich church is unusually interesting; but the south elevation of Heckington is spoilt by the low pitch of the roof of the south transept. We have to repeat, with much satisfaction, our great commendation of this series; although some of the plates in these last published numbers appear rather less valuable, for purposes of study, than the majority of their predecessors.

Parish Churches. By RAPHAEL and J. ARTHUR BRANDON. 2 vols. large 8vo. London: Bogue, 1851.

WE have had, at earlier stages of this interesting work, to notice different numbers which from time to time appeared. Now that the book is completed, and makes two stately octavo volumes, we must be

allowed, while cheerfully granting that it contains several valuable examples, to complain of the incompleteness of the publication as a whole. We are well aware of the premature loss of one of the accomplished authors, and are therefore unwilling to press hardly upon the surviving Mr. Brandon. To this we have to attribute, we conclude, the entire absence of specimens from the northern and western counties,—a vast hiatus! But there is a cardinal defect, which we must urge ought to have been provided against, *ab initio*,—the entire absence of any specimens of *town* churches. We need not stop to prove how great a detriment to the practical value of the publication this deficiency is, in these times of town extension and of church insertion in our older towns. We have just been made personally acquainted with this defect by an examination of the volumes with the view of advising towards a town church. As this work has never been forwarded to us for notice, we had no idea, when we took up the volumes, of writing a review; but we derived so little of the information which a not very fresh reminiscence of the contents had led us to hope, that we feel it a duty to point it out. Why should not Mr. R. Brandon issue a second series, especially devoted to town churches? It cannot be pleaded that there are not materials enough for such a publication, when there are such striking specimens to be selected from the following, to mention no other, towns:—York, Norwich, Coventry, Lynn, Yarmouth, Hull, Salisbury, Boston, Newark, Stamford, Grantham, S. Edmondsbury, Winchelsea, Nottingham, Newcastle, Bristol, Oxford, Cambridge, Gloucester,—all *bond fide* mediæval parish churches; not abbeys, or parts of abbeys re-converted to parochial use.

NEW CHURCHES.

S. —, *North End, Croydon, Surrey*.—We have seen a slight sketch of this proposed church, enough to justify us in speaking of its general character. It is to be built, we understand, at the sole cost of the Archbishop of Canterbury; the architect is Mr. S. S. Teulon. It is in Pseudo-Pointed architecture; a jumble of styles. There is a broad nave, under a heavy, but high-pitched roof; to one end of this is stuck on a most diminutive pentagonal apse, to serve as the sanctuary. Chancel, or *chorus cantorum*, is there none; or rather, we suppose, this elemental part of a properly designed church, will be represented by a “reading-pew.” There is a south transept, and probably, though the view does not contain it, a north one. This is also low and broad, with the ridge of its roof dying off upon the broadside of the nave roof. On the eastern end of the nave is perched a bell-cote, of most wretched design, rising square, with a very small square stage, having a window on each side, for the belfry, and above, a low octagonal spirelet, surmounted by a huge vane. The whole treatment of this bell-cote is that of a tower and spire on an absurdly diminutive scale. The apse windows are broad lancets; the nave has two-light windows.

The south elevation of the south transept is quite unique: below, a single lancet in the middle, and a small door eastward of it: above, in the gable, an immense spherical triangle filled with tracery. The buttresses are treated without spirit, and the copings, crestings, and gable-crosses are of the most common-place type. There is a south-west porch. We have rarely seen a more mediocre design.

S. John Baptist, Hirland Cross, S. Breage, Godolphin, Cornwall.—This church comprises a chancel 23 feet 2 inches by 17 feet, with a north-eastern sacristy; a nave 54 feet long, with broad aisles, and north-west porch. Its arrangements are generally good, except that the passage is better in the middle of the aisles than close to the piers. There are too longitudinal seats on each side of the chancel; a pulpit under the chancel arch on the north side, and a prayer-desk opposite to it on the south. The style is too early—undeveloped First-Pointed. The aisles have single lancets, rather broad, under hood-moulds; the chancel has on its south side two two-light windows, unfoliated, with a plain circle in the head. We should have preferred a more completely First-Pointed type of buttresses. The east window is an unequal triplet of lancets, trifoliated, under a common hood-mould. Each of the aisles ends eastward in a plain couplet of lancets. An exceedingly good effect is produced by the great breadth of roof: for the nave roof is extended in one sweep over the aisles at a different and less steep angle. The vestry has a lean-to, similarly treated. The west elevation has a tall two-light window with a plain circle in the head; the west windows of the aisles are couplets. There is a western bell-gable, for two bells, very simply and appropriately designed. Inside the piers are cylindrical, and the arches of two chamfered orders. The chancel-arch is inadequate; discontinuous, without caps or bases. The inner hood of the east window is foliated—not very effectively. The roofs are high and open in the nave formed of crossed diagonal braces; in the chancel with a collar and braces. The open seats are unusually simple. The font is cylindrical, tapering towards its base, with a First-Pointed basement moulding. The architect is Mr. St. Aubyn. The cost of the church was about £1300. It is built of Elven, with dressings of granite.

S. —, Westbury, Wiltshire.—We have seen the first sketches of a new church, about to be built in this parish, from the designs of Mr. W. White, late of Truro. The plan comprises a good-sized chancel with a vestry in the unusual position of the middle of the south side; a nave with north aisle and north porch, and western tower. The arrangement of the interior will be strictly correct: the subsellæ have no desks before them, and the stalls curve inwards at the west end, instead of being boldly returned at right angles. We do not commend this device. The style is Middle-Pointed, and it is upon the whole very well treated. The reason that the vestry is on the south side, while the porch is on the north, is that the church will stand on the south side of a road. The porch appears to us the least successful part of the design. The windows are diverse in tracery and number of lights, and are perhaps more numerous than are required for a church intended to hold no more than 350 people, children included. The east window is of four lights.

The western tower and spire appear to be designed on the *motif* of the elegant example at Lostwithiel. The square tower is bevelled off to an octagonal lantern, of which the cardinal sides have two-light belfry windows, while the alternate sides are bisected by prominent buttresses, which rising from the level below, are carried up under gablets into the octagonal spirelet by which the whole is crowned. We scarcely consider these buttresses any improvement to the type of the spire; they seem unnecessary so far as strength is concerned, and they detract much from the beauty and simplicity of the spirelet. The whole is rather too thin, and the tall single lancet in the west face of the tower itself is an exaggeration. We should much recommend Mr. White to transfer his vestry to the north side, and to extend it in any case to the east end of the chancel. A too small sacristy is most inconvenient. We hope and think that this will turn out to be a very good church.

Christ Church, Kensington, Middlesex.—This new church was consecrated last July. The architect was Mr. Ferrey, and Mr. Myers the builder. It has been erected at a total cost of £5,000, site not included. The style is Middle-Pointed, transitional from geometric to flowing. The ground plan comprises a chancel 30 feet in length, under a continuous roof with a nave of 70 feet, having aisles of equal length; a tower with broach spire of stone, 120 feet high, at the east end of north nave aisle, opening by an arch into the chancel, and a north porch in the last bay but one west. The chancel is raised three steps above the nave at the chancel-arch; the sanctuary one more. The roof is a plain truss with braces under the collars. The east window is of five lights, with a large circle in the head, containing six spherical triangles trefoiled. On the south side are two windows each of two lights and different tracery; on the north side is a single trefoiled light, with spherical triangle trefoiled in the head. All these windows are furnished with good internal mouldings and jambshafts. Those on the east window have flowered caps; string-courses run along under the windows both externally and within; the internal hood of the east window terminates in kneeling angels. The tower-arch has continuous mouldings, and is spanned by a good oak parclose; the openings have coloured hangings, and above are the front pipes of the organ, arranged according to the shape of the arch; the lower story of the tower is used for a vestry, a door opens through the parclose into the chancel, which does not at all interfere with the arrangement of the seats, which are longitudinal and stall-like, and terminate in poppy-head standards; these seats are occupied by the choir; the chancel is paved with plain red and yellow tiles of Mr. Minton's; the sanctuary has a richly embroidered carpet, worked by ladies, of a very fair design, quite free from the usual defect of resembling encaustic tiles; the altar, of oak, is not raised on a foot-pace, owing to want of space, but is furnished with a small super-altar; the covering is of crimson velvet richly embroidered. The plate, which was presented, is not very ecclesiastical in design. Unfortunately there are altar-chairs, but they are placed sideways, and in as unobtrusive a position as possible. Considerable decorations in polychrome are in

contemplation for the chancel. At present the windows are all filled with Powell's quarries; the east window has a diaper pattern:—funds not being at the time forthcoming for a good stained glass east window, it has been necessarily postponed; the chancel-arch is lofty and imposing; attached to its southern pier is a good stone pulpit; on the opposite side a low prayer-desk facing south; the lessons are read facing west. The nave is without a clerestory; the arcade is of five bays; the piers octagonal with plain chamfered arches; the nave and aisle roofs are of good pitch, the latter being rather the highest; the side windows are all of two lights, with different tracery: the west windows of the aisles are of two lights. The nave has a west doorway, and three-light window over; all the windows are filled with Powell's quarries, and have colour in the heads and borders. The north doorway and porch are good and unpretending. The church, being at present under S. Mary Abbots, has no font; the tower is of three stages, the lowest of which has a large north doorway; the middle story is lighted by plain longitudinal slits; the belfry windows are of two lights; the buttresses are very elegant, but in the belfry stage terminate in pilasters, connected by a corbel-table, which belongs rather to an earlier style; the spire is of graceful proportions, and ribbed; it has two stages of lights, and terminates in a floriated metal cross, surmounted by a cock. The nave and aisles are paved with red and black tiles; the seats, of stained deal, are substantial, and all open. On the whole this church, though far below what it ought to be, and might have been, exhibits considerable advance in ritual arrangements upon S. Mary, West Brompton, consecrated only last year. The un-ecclesiastical style and arrangements of the parish church, still regarded by too many of the parishioners as the model of excellence, form a great drawback to the improvement of its dependent districts. The chief architectural faults of Christ Church we should consider to be—

1. The stiling up of the west windows of the nave aisles to accommodate a gallery.
2. The treatment of the belfry stage of the tower.
3. The insertion of a large doorway at the basement of the tower, which is in an abnormal position, for the sake of effect, where only a priest's door is wanted.

The church, upon the whole, bears a remarkable resemblance, though with some improvements, to S. Mary Magdalen, Barnstaple, Devon, designed by the same architect.

S. Peter's Chapel, Pittsburgh.—We find in the *Banner of the Cross*, for October 11, the following extract from the *Calendar*, describing a new church in Pittsburgh, Pennsylvania. The extract, as it will be observed, includes some further information on the ecclesiology of that city of marvellous growth—the Birmingham of America:—"Trinity church, of which Bishop Hopkins was the architect, presents a pleasing feature amid the baldness of the surrounding edifices. The new Romish cathedral will probably be a monument of ecclesiastical architecture very different from any thing that has been seen in Pittsburgh. It is now in progress, but has not advanced so far as to enable one to form any judgment respecting it. The style is Gothic; the material, a grey sandstone; and the proportions are vast. The parish of Trinity church, under the rectorship of the Rev. T. B. Lyman, is building a

beautiful Gothic church on Grant and Diamond Streets, of very fine-grained and kindly-working sandstone, brought from the Yoghioghenny river, which is a tributary of the Monongahela. It is in the early Middle-Pointed style, with nave, aisles, and chancel. The nave is 86 feet in length, and the chancel 22 feet in depth, by 24 feet in width. The nave is separated from the aisles by beautiful clustered columns of a light blue sandstone, obtained at Deer Creek. There are no galleries, the organ being placed in an arched recess on the north side of the chancel. The tower, which is at the south-western angle, is 18 feet square at the base, and rises to the height of 150 feet. The church will seat 800. Every thing, windows, roof, chancel, floor, &c., will be the most perfect of its kind. When completed, S. Peter's chapel will be one of the most beautiful specimens of ecclesiastical architecture in the country. The plan of the architect (Notman, of Philadelphia) was necessarily somewhat modified by the shape of the ground, but this will not, we think, mar the effect of the completed structure. The site is a remarkably fine one, overlooking a great part of the city. S. Peter's will at first be opened as a chapel to Trinity church, though we believe it is not the design of the mother church to make this relation permanent. It was to us a cheering sign of life, where the Church has hitherto made so little progress, to see this old parish coming forward at the call of its zealous rector, and contributing an edifice which is to cost 40,000 dollars, to the cause of church extension. It is really a noble thing, and creditable to all parties—to the rector who has prompted it, and to the parishioners who have so generously seconded his pious zeal. We trust, however, that it is but an earnest of the great things that are to be done for the cause of CHRIST and His Church in the vast population which is, ere long, to be concentrated at the junction of these rivers. Besides Trinity, there has hitherto been but one other episcopal church in Pittsburgh—S. Andrew's—and that, too, in a population of 80,000. In Alleghany town, which is essentially a part of Pittsburgh, and which contains 20,000 inhabitants, there is but one feeble church of our communion. Thus, in a population of 100,000, we have as yet but *three* churches. This is a very unusual state of things."

S. Mary, Brussels.—We see many indications among those foreign architects who have studied Pointed architecture of a desire which has characterized with more or less of intensity (according to the taste of the individual) the disciples of the Revived Classical. They will not be mere traditionalists; this is good: and they desire to develope; this is better. But, unhappily, their "develoement" is very often suspiciously like a corruption. Withal the picturesqueness of the foreign architectural mind invests these attempts with a character of which the pseudo-gothic of the Compos of our Lancashire towns is perfectly innocent, and their destination moreover to the services of sacramental religion is conservative of a certain type of "religiosity" which beams forth in *any* gothic structure which is sumptuous, and intended as a place of sacramental worship.

Such a church is the extraordinary structure which under the dedication of S. Mary is being built in the faubourg of Schaerbeck

at Brussels, under the direction of M. Van Overstraeten, from whose "*Architectonographie des Temples Chrétiens*," (Mechlin, 1850,) we draw our description, the author-architect having not forgotten to embellish the work with a description, plan, and engravings of his ambitiously conceived "Christian Temple."

A new quarter of Brussels was in construction, a straight street, 2000 metres long. (more than a mile) terminated in a "Place de la Reine," and on the far side of this Place, the church was to be constructed, on a piece of ground, of a most unmanageable form, approaching to a rhomboid, and to form the point of view from the aforesaid Rue Royale. It was in fact to be a costly piece of street scenery. A competition for the church on these conditions was opened, and in 1844 M. Van Overstraeten gained the prize for a design, which as he informs us, after creating much literary controversy, was commenced in the following year.

The awkward shape of his area determined the architect to build a "Round church," with a projecting chancel. There was boldness in the conception, but unhappily in execution eclecticism reigned supreme. S. Vitale, at Ravenna, and Florence Cathedral are evidently the two notions which most imperiously took possession of M. Van Overstraeten, but in his accessories every age from Byzantine to Louis XIV. seems to have been called in to contribute its quota; the whole moulded into a style which from its use of traceried windows, vaulting, &c., must be regarded as a species of neo-Pointed. Though the round arch predominates, altogether it bears considerable analogies to the style of S. Eustache, Paris. The result is a church composed of a projecting porch raised on numerous steps; of an octagonal nave, with circumambient aisle, and six semicircular apsidal chapels projecting from all the bays but the western and eastern ones. A huge traceried window of eight lights, in quasi-Pointed, lights each bay of this nave, at the clerestory elevation, with vice-triforiated lights beneath. And it is all to be crowned with a huge octagonal dome, propped by flying buttresses, and supporting a domed turret of two stories. Each of the apsidal chapels is lighted by arcaded windows at its clerestory elevation. The chancel rises upon a flight of eight steps, of the width of a bay of the nave; the extra width gained by the divergence of the exterior circumference, giving downward steps on either side to the crypt. Six stalls on either side form its fittings, and the altar stands at the extremity of a three sided apse, masked externally by an eastern tower crowned by a central and four lesser domes,—destined of course to give another façade from the opposite point of view. Of the debased fittings the most startling is a series of sprawling angels which fill the spandrels of the nave arches.

Our readers will perceive that the building with all its faults is not a common-place one. Its dimensions are almost Cathedral-like; a length of 76 metres, a width of 50, and a height of 60; its appointments most sumptuous; the ritual arrangements of the chancel on the whole correct. It is deeply to be regretted that such a site and such an expenditure should have been lavished upon so impure an architectural model. Still it is to be remembered that the ecclesiological revival in Belgium is

only nascent. This is at least a step gained upon the churches of the last century which were reared in the face of its old Cathedral and Abbey Churches.

S. Boniface, Brussels.—This new church, in the faubourg of Ixelles, is, as we learn from M. Van Overstraeten's work, in Pointed architecture; though unhappily he does not indicate the style. The architect is M. Dumont. The nave and aisles are of equal height; there is a central spire, and the chancel terminates in a polygonal apse. Our authority, who regrets that the site did not allow M. Dumont to give sufficient length to the structure, praises it as a successful work.

S. Joseph, Brussels.—This church, as we learn from the same authority, standing in the new quartier Leopold, and owning M. Suys as architect, is in revived Pagan. The dimensions are very considerable, 75 metres by 20. There are two western turrets, and the nave and aisles are of the same elevation. It is much to be regretted that at this time of day, the pseudo-classical style should have been selected for a church of such pretension.

NEW SCHOOL.

Marazion, Cornwall.—We thank Mr. St. Aubyn for the drawings of the good school here, which he has built for a lady in memory of her husband. The schoolroom is 36 feet by 18, and has a classroom attached as well as a master's house. The site is a precipitous slope from north to south, and the building is sufficiently effective; but the wall behind would have been better if "stepped" than following the slope of the ground. Mr. St. Aubyn has successfully avoided the mere domestic effect in this building. The dressings only of this school are of granite. It cost altogether about £800.

CHURCH RESTORATIONS.

Sherborne Minster.—We are glad to hear that the important works of the restoration of this church are again proceeding under Mr. Carpenter. The repair of the tower-piers is now begun, and it is hoped that the transepts will be thrown open in the early part of next year. The old buildings belonging to the Abbey have been given by Lord Digby to the Grammar School of Sherborne, and will it is hoped be restored in a way not to disgrace what has been done at the church: but as yet the governors of the school have come to no determination, we believe, as to the course they will adopt in this matter.

S. Denis, Stanford le Vale, Berks.—Some excellent internal improvements are in progress in this church. The chancel is to be rearranged, its levels restored, sedilia, and stalls, with subseellæ, to be introduced, and a low screen provided. In the nave, all the old pews are to be

lowered, and to be deprived of their doors; and moveable oak benches placed in the tower and various other parts, as models for the future reseating of the whole area. A western gallery is to be removed, and the tower re-opened to the church. The roof, a late and ugly one, is to be improved by the addition of curved braces, to some existing corbels. A curious hagioscope into the chancel from the north aisle has been discovered; it opens into the chancel by two arches divided by a shaft. The new sedilia are wooden, designed to match an existing stone embattlement, on the cill of the south-east window. The new wood-work is of very satisfactory design. The architect is Mr. G. E. Street.

All Saints, Goosey, Berks.—This church, which is attached to the last named parish, has been re-arranged under the same incumbent, Dr. Wordsworth, of Westminster, by the same architect. It is a very small structure, consisting merely of nave and chancel. The chancel has a low screen, and four stalls on each side, from one of which the prayers are said. The nave is furnished with low open seats, of extreme simplicity. Unfortunately the chancel here was a few years ago incongruously rebuilt,—over its altar existed an ancient tester, painted with the emblems of the Passion: this disappeared, no one knows how, during the work.

S. Budoc, Cornwall.—A small Third-Pointed church; nave, chancel, tower, north aisle, south transept, south porch. A lancet window in the south chancel wall marks the former existence of a First-Pointed church. Some years ago the whole fabric was as entirely modernized as can be imagined. The stone windows (with the exception of the lancet, a window in the lowest stage of the tower, and a poor square debased one in the transept,) were taken out, and round-headed Venetian ones substituted, the interior was bepewed and whitewashed, and the open-work of the screen cut away. A wretched wooden vase was used as a font. Recently a partial restoration has been effected. The nave and chancel have been furnished with an open roof, tolerably managed, but not of sufficient pitch, and badly connected with that of the transept. The pews have been removed, but the low seats substituted have doors. Fair windows have taken the place of the Venetian ones, but the round splays of the latter have been retained. A solid altar-table of oak, a well designed stone font, and a poor-box of oak (from a design in No. I. of the *Instrumenta Ecclesiastica*, series 1.) have been presented to the church. Some fair stained glass has been introduced into the tracery of the windows. The east window is too small, and the aisle roof still exhibits plaister only. The arcades, which are well proportioned, have been freed from whitewash, as well as the transept arch, which for the size of the church is lofty and of good pitch. There yet remain the close base and part of the monials of the open part of a very handsome roodscreen. The sexton, who provided us with the keys of the church, a very old man, told us he recollected it as high as the capitals of the pillars. It is richly carved, and still retains considerable vestiges of polychrome. The lower part is divided into twenty-seven niches, with really beautiful carving of foliage, each niche containing a painting of a saint, roughly executed, but in

good preservation. These were formerly hidden by the high backs of pews, which are now removed. The prayers and lessons are read from a lectern, looking north.

All Saints, Worcester.—Mr. Truefitt has succeeded well in a very difficult task here. The church is a most miserable building of the last century. The architect besides repairing this unpromising fabric, has re-arranged the churchyard, and surrounded it with a wrought-iron railing of bold and original design, stepped down to suit the inequalities of level. He has also given a better character to a house at the west end of the church.

NOTICES AND ANSWERS TO CORRESPONDENTS.

The Churchman's Diary, for 1852, an Almanac and Directory for the Celebration of the Service of the Church, (Masters,) is now in the sixth year of its publication. We can recommend it as the best *Directory* we know of. Many of the hints and directions are truly useful; with others we should perhaps find some little fault, had we received the *Almanac* at an earlier period before our going to press. The tone assumed throughout is very dogmatic, but this is perhaps inseparable from a *Directory*. To many persons this will supply a want very extensively felt.

A Guide to the Christian Antiquities of Edinburgh. By JAMES A. STOTHERT. In four series. London and Edinburgh: Dolman. This little volume rather disappointed us. Instead of a guide, or ecclesiological manual, we found it to be a series of quasi-religious addresses to a guild or fraternity, in the course of which the historical associations, rather than the monuments of Edinburgh, are discussed in a gossiping, but pleasing, way. Mr. Stothert, we observe, is of opinion that there is "but a slender chance" of the rebuilding of the church of the Holy Trinity, which, as our readers will remember, was so carefully removed from its original site, that all its stones were numbered for re-erection in a new position.

We reserve till next number a review of a very important and interesting work by Mr. Wilson, Honorary Secretary of the Society of Antiquaries of Scotland, entitled *The Archæology and Prehistoric Annals of Scotland*. (Edinburgh, Sutherland and Knox; London, Simpkin and Co.) It is a complete account of the whole subject of which it treats; and is beautifully got up, and illustrated. The title would not of itself prepare a reader to expect, what however we are glad to find in this volume, a discussion on "Primitive" as well as "Mediæval Ecclesiology." Mr. Wilson by no means confines his studies to "Prehistoric" times; and we have a very intelligent account of the Romanesque and Pointed Architecture of Scotland, together with a careful table showing in parallel columns, the chronological list of

English and Scotch reigns, dates, and architectural styles, with a list of examples taken from Scotland, corresponding to the dates. But we must not here anticipate a longer notice, intended for our next number.

To the Editor of the Ecclesiologist.

MR. EDITOR,—I suppose few readers of the *Ecclesiologist* deny that the preservation of our Abbey remains,—those monuments of the piety and munificence of the churchmen of old,—is of first importance. No one would hear unmoved, that Rievaulx, Fountains or Tintern were levelled with the earth; and in numerous instances this feeling is not merely theoretical: great pains are bestowed to preserve many of those structures whose every stone contains a history; but such is not the case with all, in some the work of decay has made such rapid strides, that all hopes of rescue are vain. For instance, the west front of Crowland must soon be numbered among things that have passed away. But amongst the monastic ruins, which though long neglected, are not yet past hope of preserving, the one I would call attention to is the famous Abbey of Whitby. This pile, first founded in the 7th century, by the Northumbrian king Oswy, is yearly decaying more and more, and yet little or no means have been adopted to stop the work of destruction, though with very little expense, by judicious means being adopted to support and *not* disfigure its time-honoured walls, the rock of Whitby may still for ages wear the crown which (if no means for its preservation be taken) the storms from the German ocean must soon deprive it of.

That some means may be adopted, and promptly, is the earnest hope of

Your obedient Servant,

J. D. C. C. A. S.

S. John's College, Cambridge,
Nov. 1851.

To the Editor of the Ecclesiologist.

Truro, SS. Simon and Jude, 1851.

Sir,—As I am sure you will like the smallest errors in your notices to be pointed out, I write a line to say that the schools at Kea, Cornwall (mentioned in the *Ecclesiologist* for August, p. 296), were not from my designs, although those noticed immediately after, and said to be by "the same architect," are. Neither are they built of granite. They have granite dressings.

I remain, sir,

Your obedient servant,

WILLIAM WHITE.

W. W. should apply to an architect, not to a mere stone-cutter. He need not spend, probably, more than £10, in obtaining what he wishes; but that style is more costly than others, from the greater bulk required.

Received—A. S. Norton; (his question is scarcely definite enough.)
I. R. G.; (under consideration.)

INDEX.

Actualities of the Day, 119.
 Addams' (Dr.) opinion on the Law of Pews, 18.
 Addams and Badeley's opinion on the position of the celebrating priest, 94.
 Address on commencing the Twelfth Volume, 1.
 Altar-crosses, legality of, 166.
 Altar-lights during celebration, 161.
 Ancient Stained Glass in S. Neot's, Cornwall, 49.
 Ancient Stone Crosses of Cornwall, 332.
 Ancient Stone Fonts of Cornwall, 96.
 Angers, Notes on the Churches of, 365.
 Anglican Calendar Illustrated, 198.
 Archdeacons of London and Middlesex, 190.
 Architectural Quarterly Review, 284.
 Architectural Room of the Royal Academy, 191.
 Badeley's (Mr.) opinion on Altar-crosses, 168.
 Badeley's (Mr.) opinion as to lights on the Altar, 162.
 Bishop of Manchester and S. John's, Broughton, 45.
 Bourne (Mr.) on Tropical Architecture, 169.
 Cambridge, Ecclesiology in, 323.
 Catena Symbolica from Writers of the Western Church, 3.
 Causes and points of failure in Modern Design, 305.
 Chamberlain's Theory of Christian Worship, 321.
 Chancel Screens, Mr. Pugin on, 205.
 Chancel Screens in Holland, 317.
 Ceylon, Church Architecture in, 20.
 Chapters on Stained Glass.—III. Illuminated Windows, 90.
 Church Matters of the Day, 265.
 Church Notes from Normandy, 55.

CHURCH RESTORATIONS:—

Barnwell, S. Andrew, 299.
 Boston, S. Botolph, 236.
 Cambridge, Jesus College Chapel, 323.

CHURCH RESTORATIONS:—

Cambridge, Magdalen Coll. Chapel, 325.
 Cambridge, Queen's College Chapel, 325.
 Cambridge, S. Michael, 326.
 Charlton Horethorne, SS. Peter and Paul, 153.
 Down, S. Mary, 73.
 Ely Cathedral, 326.
 Guisborough, S. —, 235.
 Goosey, All Saints, 436.
 Kenwyn, S. Cuby, 75.
 Kirkham, S. Michael, 75.
 London, Christ Church, Hoxton, 70.
 London, Christ Church, Spital-fields, 361.
 Marton, S. —, 235.
 Mere, S. Michael, 235.
 Milborne Port, S. John, 235.
 Morley, S. Matthew, 75.
 Netherby, S. Mary, 72.
 Northfleet, S. Botolph, 70.
 Northampton, S. Peter, 410.
 Northampton, S. Sepulchre, 423.
 Norwich Cathedral, 359.
 Norwich, S. George, 360.
 Norwich, S. Julian, 360.
 Norwich, S. Martin, 360.
 Norwich, S. Peter Mancroft, 360.
 Oxford, Merton College Chapel, 297.
 Pimperne, S. Peter, 72.
 Plymouth, S. Peter, 156.
 Roseland, S. Anthony, 361.
 S. Budoc, Cornwall, 436.
 S. Columb Parsonage, 234.
 S. Ives, Cornwall, 74.
 Sherborne, S. Mary, 153.
 Sherborne Minster, 435.
 Stanford-le-vale, S. Denis, 435.
 Stow, S. Mary, Lincolnshire, 235.
 Sudborough, 411.
 Tarrant Gunville, S. Mary, 122, 329.
 Tintagel, S. Symphorian, 234.
 Torquay, S. Mary Magdalen, 74.
 Torquay, Tormohun Church, 74.
 Truro, S. Mary, 156.
 Uffington, S. Mary, 153.
 Waltham, Holy Cross, 299.
 Wells Cathedral, 153.

CHURCH RESTORATIONS :—

West Drayton, S. Martin, 73, 160.
Worcester, All Saints, 437.

COLONIAL CHURCH ARCHITECTURE :—

Chap. XVII. Ceylon, 20.
Chap. XVIII. Fredericton, 23.
Cornwall, Ancient Crosses of, 332.
Cornwall, Ancient Fonts of, 96, 302, 363.
Cornwall, Romanesque Style in, 199.
Cottingham's (Mr.) Museum of Mediæval Art, 58.
Croxdon Abbey, desecration at, 60.
Crystal Palace, design of the, 269.
Crystal Palace, a word on the, by Reichensperger, 384.

Drummond's Principles of Ecclesiastical buildings, 273.

Duykinck (Mr.) on the Plastic nature of Pointed Architecture, 229.

Ecclesiological Aspect of the Great Exhibition, 178.

Ecclesiology in Cambridge, 323.

Ecclesiology in New South Wales, 254.

Ely Cathedral, 326.

Exhibition Building in Hyde Park, 271.

Exhibition, Great, 178, 350.

Fredericton, Church Architecture in, 23.

Freeman's (Mr. E.A.) History of Architecture, 377.

Freeman's (Mr.) Llandaff Cathedral, 106.

Freeman, (Mr.) on S. Ninian's Cathedral, 27.

Flower's "Prayers to be said or sung," 113.

Font, an Old Norse Runic, 313.

Fonts of Cornwall, 96.

Funeral Improvement, 60.

Great Exhibition Building, 271.

Great Exhibition, Ecclesiological aspect of, 178, 350.

Helmore (Mr.) on Hymnody, 172.

Helmore (Mr.) on the Music of the Hymnal Noted, 250.

Hymnal Noted, 11, 125, 218, 241, 250, 395.

Hymnody, on, 172.

Hymnology, on the history of, 241.

Lanbillote's Antiphonary of S. Gregory, 378.

Las Palmas Cathedral, Notes on, 29.

Late Editions of Sarum Hymnals, 110.

Law of Pews, a case at Yeovil, 16.

Legality of Altar crosses, 166.

Legal opinion as to Lights on the Altar, 161.

Legal opinion on the position of the celebrating priest, 91.

Llandaff Cathedral, 102.

Manchester (Bishop of), and S. John's Broughton, 45.

Meaning of the word "read" in the rubrics, 197.

Meyrick (Mr.) on Monreale Cathedral, 129.

Modern design, causes and points of failure in, 305.

Monastic arrangement, Mr. Bloxam on, 64.

Morning Chronicle, No. 26,284, 86.

Music, Mr. Thornton on, 62.

Music of the Hymnal Noted, 250.

Neale (Mr.) on the History of Hymnology, 241.

Netherby church, Frescoes in, 59.

NEW CHURCHES :—

Brussels, S. Mary, 433.

Brussels, S. Boniface, 435.

Brussels, S. Joseph, 435.

Chichester, S. Peter, 68.

Colton, S. Mary, 67.

Croydon, S. —, 429.

Devonport, S. Stephen, 68.

Eastbury, Lambourne, 150.

Fredericton, S. Andrew, Newcastle, 23.

Godolphin, S. John Baptist, Hirland Cross, 430.

Hobart Town, S. John Baptist, 127, 150.

James Town, S. Helena, 69.

London, Christchurch, Kensington, 431.

London, Holy Trinity, Westminster, 231.

London, S. Mark, Albert Road, 232.

Malvern, Holy Trinity, 356.

Mythiam, S. Peter, 296.

New Zealand, Otago, 233, 362.

Northampton, S. Edmund, 410.

Ormskirk, S. James, 358.

Perth Cathedral, 24.

Pittsburgh, S. Peter, 432.

Point de Galle, Ceylon, 22.

Reigate, Philanthropic Farm Chapel, 232.

S. Budoc, Cornwall, 436.

Stoke Damerel, S. James, 295, 232.

Stramshall, S. Michael, 357.

Tydweliog, S. Cwyran, 68.

Westbury, S. —, 430.

Zeals, S. —, 150.

NEW PARSONAGES:—

Ruan Lanihorne, Cornwall, 69.
S. Columb, Cornwall, 69.

NEW SCHOOLS:—

Blakesley, Northants, 297.
Brenzett, Kent, 152.
East Haddon, 411.
Inkpen, Berks, 70.
Kea, Cornwall, 296.
Little Brington, 411.
Marazion, Cornwall, 435.
Megavissey, Cornwall, 234.
S. Ives, Cornwall, 296.
Treverbyn, Cornwall, 70.
Worcester Diocesan Training, 297.
Westminster Training, 297.

New South Wales, Ecclesiology of, 254.
Normandy, Church notes from, 55.
Notice of an Old Norse Font, 313.
Notes on the Churches of Angers, 365.

NOTICES AND ANSWERS TO CORRESPONDENTS:

Acts of the Exeter Synod, 299.
Address to parishioners of S. James, Toronto, 79.
Altars, place for the relics, 77.
Bowman and Crowther's Churches of Middle Ages, 79, 300.
Boxgrove Abbey Ruins, 238.
Churchman's Diary, 437.
Colton church, wall paintings, 364.
Crowan church, font of, 159.
Dyce's Notes on Shepherds and Sheep, 300.
Eastbourne, Sussex, 160.
Fasti Christiani, 240.
Font, Cornish pronunciation of, 301, 363.
High Screens, 302.
History and antiquities of S. David's, 362.
Hoffstadt's Developement of true principles, 301.
"In contracting with Builders beware," 160.
Lafaye's Essay on Stained Glass, 362.
Marbeck's Common Prayer Noted, 159.
Middlesborough church pew case, 240.
Monumental Brasses, 239.
More Notes on Gas, 80.
Mythiam church, 240.
Newton Tovey church, 238.
Otago church, New Zealand, 362.
Plain chant of Matins, &c., 78.
Roodlofts, altars in, 78.
S. Helena, church at, 159.

NOTICES AND ANSWERS TO CORRESPONDENTS:—

S. Ninian's cathedral, 364.
Shrewsbury, mode of ringing bells at, 79.
Something on Ruskinism, 300.
Sompting, Sussex, 160.
Stothert's Guide to Christian Antiquities of Edinburgh, 437.
Tarrant Gunville church, 239, 303.
Truro, S. Clement, mural paintings, 79.
"Turning towards the East," 362.
Wellington, Sculptures at, 79.
West Drayton, S. Martin, 160.
Wilson's Scotch Archaeology, 437.
Windows, number of lights in, 77.

Painting in churches, 286, 288.
Parker, (Mr.) on S. Michael's Mount, 137.
Perth, S. Ninian's cathedral, 24.
Petty Sacrilege and its prevention, 102.
Pews, law of, a case at Yeovil, 16.
Plain Chant, the, 193.
Plastic nature of Pointed Architecture, 229.
Pollen (Mr.) on Decorative Painting in churches, 286.
Poole (Mr.) on S. Sepulchre's, Northampton, 415.
Prayers to be said or sung, 113, 197, 320.
Present State of the Rubrical question, 81.
Pugin (Mr.) on Chancel Screens, 205.

Reichensperger's "Word on the Crystal Palace," 384.

REVIEWS:—

Architectural Quarterly Review, 284.
Bowman and Crowther's Churches of the Middle Ages, 428.
Brandon's Parish Churches, 428.
Chamberlain's Theory of Christian Worship, 321.
Churchman's Diary, 437.
Delamotte's Choice Examples of Art Workmanship, 149.
Drummond's Principles of Ecclesiastical buildings, 273.
Freeman's History of Architecture, 377.
Freeman's Llandaff Cathedral, 106.
French's Hints on the Arrangement of Colour, 148.
Flower's "Prayers to be said or sung," 113.
Hymnale Sarisburiense, 110.

REVIEWS:—

- Kalendar of the Anglican Church, illustrated, 198.
 Les Vrais Principes de l'Architecture, 355.
 Lambillote's Antiphonaire de S. Gregoire, 378.
 Morning Chronicle, No. 26, 284, 86.
 Plain Chant of Matins, Evensong, &c., 78, 193.
 Pugin's Treatise on Chancel Screens, 205.
 Reports of the Northants and allied Societies, 294.
 Rock's (Dr.) Hierurgia, 426.
 Ruskin's Stones of Venice, 275, 341.
 Somersetshire Society's proceedings, 147.
 Turner's Domestic Architecture of England, 427.
 Romanesque Style in Cornwall, 199.
 Roodcreens in Holland, 317.
 Roodcreens, Mr. Pugin on, 205.
 Royal Academy, Architectural Room of, 191.
 Ruskin's Stones of Venice, 275, 341.
 S. Mary, Tarrant Gunville, 122, 239, 303.
 S. Michael's Mount Abbey, 137.
 S. Neot's, Cornwall, Stained glass at, 49.
 S. Ninian's Cathedral, Perth, 24, 364.
 S. Paul's, Knightsbridge, Altar-cross at, 166.
 Sarum Hymnals, late editions of, 110.
 Saying or singing, 113, 197, 320.
 School of Art for Artist-Workmen, 390.
 Scott (Rev. W.) on the Cathedral of Las Palmas and Tropical Architecture, 29.
 Sicily, Ecclesiology of, 129.

SOCIETIES:—

- Bristol and West of England Architectural, 65.

SOCIETIES:—

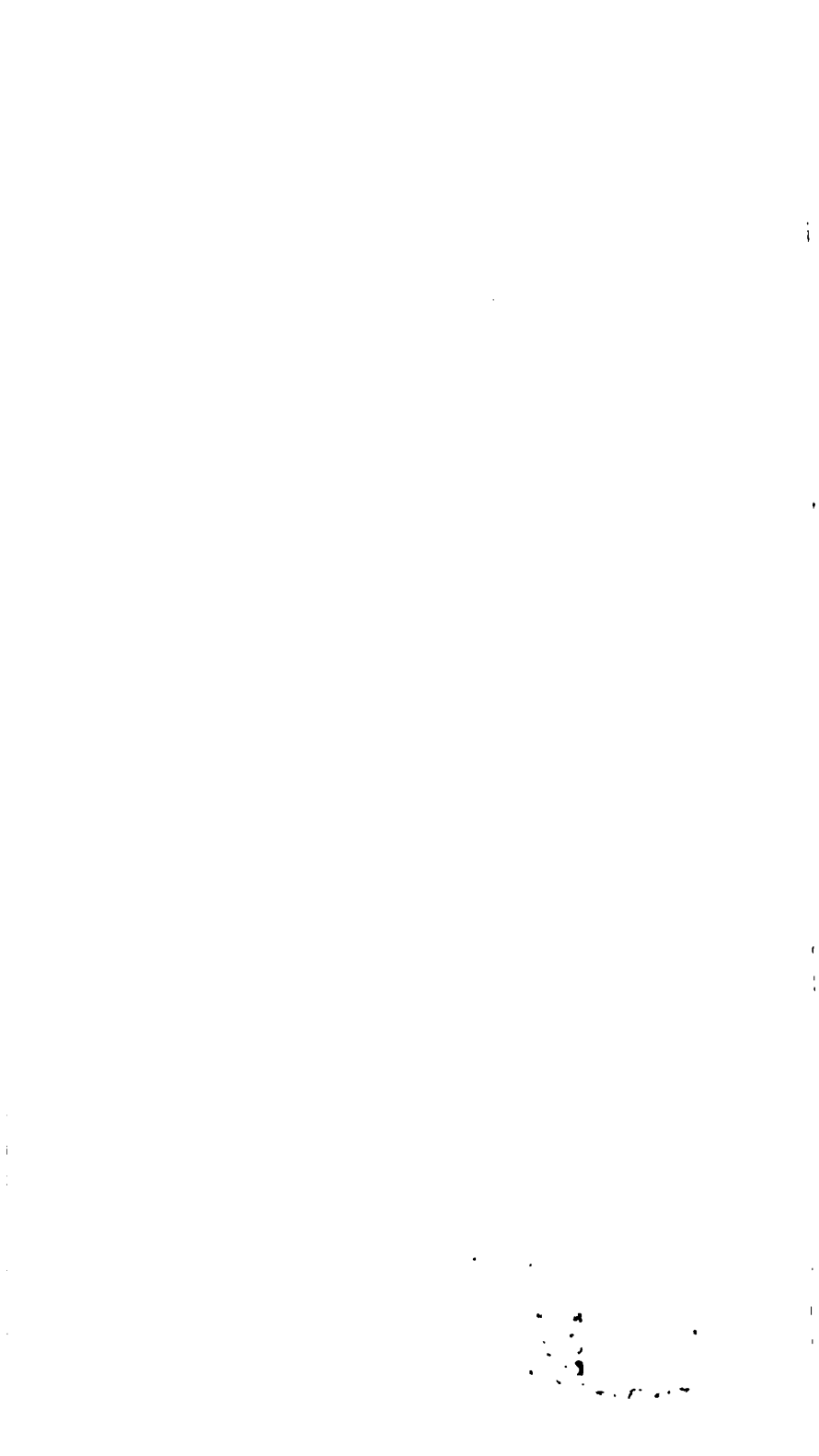
- Cambridge Architectural, 138, 404.
 Ecclesiological late Cambridge Camden, 59, 127, 216, 285, 399.
 Exeter Diocesan Architectural, 141, 224, 293, 352.
 New York Ecclesiological, 229, 295.
 Northampton Architectural, 67, 228, 405.
 Oxford Architectural, 61, 129, 223, 286, 401.
 S. Patrick's Ecclesiological, 144.
 Warwickshire Archaeological, 228.
 Some Notes on the Cathedral of Las Palmas and Tropical Architecture, 29.
 Stained glass at S. Neot's, 49.
 Stephens (Mr.) on an old Runie font, 313.
 Street (Mr.) on S. Mary, Colton.
 Tarrant Gunville, S. Mary, 122, 239, 303.
 Tropical Architecture, 169.
 Tropical Architecture, Mr. Scott on, 29.
 Walsh (Mr.) on the Ecclesiology of New South Wales, 254.
 Wells Cathedral, sculptures on, 136.
 White (Mr.) on some causes and points of failure in Modern Design, 305.
 Worcester, (Bp. of,) and Mr. Yorke's "innovations," 211.
 Word on the Crystal Palace, by Reichensperger, 384.
 Wyatt (Mr.) on S. Mary, Tarrant Gunville, 122, 303.

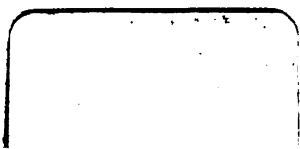
Yeovil, a case of pews at, 16.

Yorke (Mr.) and the Bishop of Worcester, 211.

Illustrations.

- Design for alteration of S. Peter, Plymouth, 167.
 View of the Rectory house of S. Columb Major, Cornwall (two plates) 234.
 Sketches illustrating some points and causes of failure in Modern Design (two plates) 305.







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